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ON THE COVER: The fifth game in the hit Resident Evil series!

**THIS ISSUE:** Regular readers of *HorrorHound* may notice that this issue's content may not match up to last issue's sneak peek preview, which included Universal's *The Wolf Man* remake coverage as well as hints at a number of classic film articles planned to coincide with this highly-anticipated feature release. Sadly, just as issue #15 went to the printer, Universal announced their *Wolf Man* feature was being pushed back (again) to an October release date! This is the third time *The Wolf Man* has been pushed back, with little revealed about the years behind the delays. In a scramble to deliver not only a relevant issue #16, but one that provides as much kick-ass content as possible, we pulled together what has been referred to (in-office) as our "zombie issue."

It was brought to our attention that the long-running video game franchise known as *Resident Evil* was about to release their fifth regular-series game installment (not counting one-off carts). To celebrate, we have peered together information on the history of this beloved game franchise, from the original Japanese Biohazard to the hot-selling *Resident Evil* 4 (and everything in between). This includes as much memorabilia and merchandise as we could uncover - a difficult feat considering the game series has been tackled by over seven different toy companies over the years from around the world! Of course, we couldn't forget the highly successful film franchise that has been headlined by Milla Jovovich! This is topped off with our coverage of the new *Resident Evil* 5 title by Capcom - all located on page 34!

Considering our love of the zombie genre, we attempted to piece together as much fun undead content as possible. This includes a game we affectionately have named "So You Think You Know Your Undead?" located on page 32, a special installment of Sean Clark's *Horror's Hallowed Grounds* focusing on the George A. Romero classic *Dawn of the Dead*, and bonus game coverage, including the latest installment in the *Dead Rising* franchise.

Toy News, articles on *Monsters vs. Aliens* and *Lady Blood*, Tokyo Gore Police and much more interest this issue! Look for *The Wolf Man* to make his *HorrorHound* return later in 2009!

**MOVIE & TV:**  
Lady Blood,  
Monsters vs. Aliens,  
Dead Set, etc.



**DVD NEWS:**  
Martyrs, Twilight,  
Slaughter High,  
Feast 3, etc.



**Surviving the  
DVD Invasion**



**TOY NEWS:**  
Cinoma of Fear,  
Amok Time Toys,  
Tomor, etc.



**BOOKS:**  
George Romero,  
Deathtrippers, etc.



**RESIDENT EVIL  
RETROSPECTIVE**



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Picks the Next  
Big Remake**



**Horror's Hallowed  
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Dawn of the Dead**



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**Do You Know  
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## LETTERS LETTERS LETTERS LETTERS LETTERS

Just after HorrorHound #15 went to press, I received an e-mail that Fory Ackema, the father of Famous Monsters of Filmland Magazine had passed away. Fory had been in poor health at the time leading to his passing, and many had been coping with the idea that we were about to enter into a world without the original Monster Boy. A few months ago, Rue Morgue Magazine featured an in-depth article on the legend, even going as far as to grace his image on their cover (thanks to a panning by Famous Monsters' Roger Gogos), an article that was well presented and well deserving. In fact, due to the nature of this industry, we at HorrorHound have been asked multiple times since if we would be paying tribute to Fory and Famous Monsters in similar fashion. However, I do not believe there is a way for us to properly pay tribute on that level. The staff of HorrorHound have been influenced by various sources of horror, sci-fi and monster movies. This includes the merchandising and publicity of these films, which helped each and every one of us to feel closer to the industry and the movies we all know and love. Magazines such as Fangoria, Rue Morgue, Video Watchdog, and (of course) Famous Monsters of Filmland have helped us become closer to this genre, and HorrorHound Magazine is no doubt a product of our favorite aspects of the industry - and the published periodicals that have come before us. So here is our tribute to Forrest J. Ackema. We will continue to pour all of our heart and soul into HorrorHound, to help bring this world of the macabre to a new generation - and hopefully help evolve the current generations that read this little tale into bigger horror and monster movie fans. It is our passion, which was inspired by Fory's passion, that we continue the proud world of Filmland... if you can't hold it, it doesn't exist!

Nathan Newman (Editor)

### • LETTER OF THE MONTH •

Dear HorrorHound, August 4th was the luckiest day of the year for me. It was the day I discovered HorrorHound #12 at a Barnes and Noble store in San Francisco. After thumbing through it, I was delighted, but it was the poster that really made me buy it. I have been hit by the board! Consider me a regular reader from now on. I'm one of those old guys who love the Universal, Hammer and Armau movies. I'm even old enough to remember "Shock Theatre". However, I do love most of the current horror films, including the Hellboy films and Sweeney Todd. I will be 60-years-old on my next birthday, which is, by the way, a week and a day before Halloween. Yes, I am a senior citizen, but I still have the heart of a child. I keep it in a jar on my desk. Gladly Good Wishes, Alan Cordova

Thank you Alan! We received this letter via e-mail WAY back in August '03, and (sadly) are just now able to print your letter. We were moved by the time you took to send us a hand-written note with such kind words, and as a thank you for being our "letter of the month," we are sending you a free T-shirt, thanks to Nerd! "Do you know what you're wearing?"

Hey HorrorHound! Just wanted to let you know that I discovered your magazine with issue #14. Awesome! I loved the articles (especially on my Bloody Valentine and Dark Night of the Scarecrow - I saw that movie once on TV and Bubbe's death scene gave me serious nightmares). It's great how you're not just covering the mainstream horror

stuff. It would be excellent to see authors and horror novels covered as well... maybe the works of Robert R. McCammon? Wondering if any of your back issues have focused on the zombie genre? Anyway, my pocket has 10,000 plus subscribers and I'll be plugging your magazine and also for the next few months because it's a great genre read!

Take care, Mike Grant  
www.fanboyapostcard.com

Thanks Mike. We cannot do cover non-film related books/reviews in HorrorHound - but we will keep your request under advisement. As for zombie issues? You're holding it, buddy! Hope you enjoy!



After months of contemplating, I finally decided to write you guys. This letter I have been an obsessed horror film fanatic since I was seven and my dad showed me Day of the Trifids, Alcatraz, Sweet Alice, and Night of the Living Dead - yes, Mom was passed! Ever since then, I spent all of my allowance on renting horror VHS tapes (five movies, five days, five dollars) and going to flea markets and video store sales, purchasing anything I didn't already have and could afford. I am going to say at age 26, I now own over 3,000 ORIGINAL horror VHS tapes, not to mention the 1,500 horror DVDs and about 1,000 other "bootleg" OGP horror flicks. So, needless to say, it is a major part of my day-to-day life. If you walk into my house, you will believe you just walked into your old "rent 'n' pop" video store! Old-school horror posters, promo items and front-back VHS tapes!

This all has led to me starting an underground internet horror fanzine label, "Retro Horror Rama." I have released over 30 re-edits of obscure horror flicks over the last three or so years and even more recently directed two shorts of my own. I made them in the style of '80s horror flicks and they are all available FOR FREE on my website (which is perfectly legal to watch a fanzine as long as you own a PHYSICAL COPY of the original film). I wanted to re-create an era of time when labels like Thriller Home Video and Continental Video would create new clips of certain horror movies for exclusive distribution on their label. Films like The Beyond aka: 7 Doors of Death and Zombies Holocaust aka: Dr. Butcher MD are perfect examples. Fans of hardcore '80s horror would not be disappointed in what I have to offer.

Now, onto the reason I am really writing this... your "Video Invasion" section. They are simply AMAZING and they fulfill all of my unanswered questions from my youth, and seeing the covers of some of the tapes I still have yet to track down just fills me with glee. It's awesome to know I am living in a time when I can walk into any bookstore, pick up a magazine, and see the artwork of my favorite rare horror movies from the '80s! I have stopped wasting my money on those "other" horror magazines, and now make a bi-line straight to you. I eagerly await what awesome company you will cover next, not to mention, your other great articles on rare and obscure horror. HorrorHound is the only magazine that can deliver to the true old-school horror fan. I know I will be happy with your purchase the minute I get a glance at your cover. You keep the spirit of '80s horror alive, and you've made this fan very happy! Please keep up the fantastic work and oh yeah... a plug in your cool magazine would rock my world!

Dustin (Retro Horror Rama)  
www.fanweb.com/retrohorrorrama



**Know Your HorrorHound** Eric Newell (Writer)

**What I Do for HorrorHound** Write, including such articles as the Child's Play retrospective, Pumpkinhead retrospective, 20 Most Influential Masks, and the Blair Witch: Hall of Fame

**What I Do Outside of HorrorHound** I work in local television and run bloodyspookforrent.com!

**The First Horror Movie I Ever Watched** Halloween 2. Messed me up something fierce.

**My Favorite Collectible** It's a tie between my Bump in the Night Productions Jason mask from The New Blood or my original The Town that Dreaded Sundown poster from 1976.

**My Favorite Movie** It goes back and forth. Right now, I would say Creepshow.

**My Absolute Experience in Horror** At the last HorrorHound Weekend, I was eating dinner in a booth next to Bill Moseley, when he suddenly jumped up and ran outside to look at a bird up in a tree. God's honest truth.

**Biggest Guilty Pleasure** For me, it's always been late '80s slashers. It doesn't get any better in that department than 1989's Sleepaway Camp 2.

### • The HorrorHound Staff •

**Publisher**  
JEREMY SHELTON

**Editor-in-Chief**  
NATHAN NEWMAN

**Managing Editor**  
AARON CROWELL

**Writers**  
SEAN CLARK, PAUL DAVIS,  
JESSICA DWYER, JON KILLET,  
DAVID KOSANKE, MATT  
MOORE, KENNY NELSON,  
ERIC NEWELL

**Copy Editor**  
JESSICA BRUEWER

**Artists**  
TRAVIS FALLAGANT, NATE  
MILLNER, JEFF REBER,  
JOEL ROBINSON

**Advertising**  
GARY SHELTON  
garysh@horrorhound.com

### Contributors

VICTOR BONACORE, COLIN  
BOWMAN, HARMONY CARRIGAN,  
NICOLE PALK, MICHAEL  
FEINER, DAMON GLONICK,  
THOMAS FISCHER, HEIDI  
HATNER, PAUL LAZO, KEN  
LILLY, JERRY MACALUSO,  
LARRY NEW, MELISSA ROMLEY,  
AMBER SALATINO,  
JASON SCHNEIDERGER,  
STACEY STUDEBAKER, KEIRA  
TRAMMELL, MIKE WARREN, and  
everyone else who helped, but were  
unable to be named here.

All letters written by Aaron Crowell and Nathan Newman, unless specifically stated otherwise.

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**RUE MORGUE FESTIVAL OF FEAR** Toronto, Canada Aug. 28-30 • **ROCK'N'SHOCK** Worcester, MA Oct. 9-11



# MONSTERS VS. Aliens

by Jessica Dwyer

Oooze gonna save us?



**MONSTERS VS. ALIENS**  
MARCH 2009

A few issues back we delivered our extensive history of 3D in horror. As of late, the format is getting a big push in theaters with films such as *My Bloody Valentine 3D* and *Conan* utilizing the technology, and even more titles planned throughout 2009! One of those soon-to-be-released films mentioned in this history-spanning article (Issue #11) was a little flick dubbed *Monsters VS. Aliens*. *Monsters VS. Aliens* is one of 2009's most anticipated animated films - especially for horror and sci-fi fans alike. The film is set up as a throwback to the old 50s and '60s sci-fi/horror films of yore. Their? Attack of the 50 Foot Woman, The Blob, and numerous other low budget (and not so low budget) flicks are homaged throughout. *Monsters VS. Aliens* brings a love and fondness to

the material that is obvious, coming from fans who are familiar with the genre's history. The film tells the story of an alien attack - and their attempt to destroy Earth. As usual, it's up to the army to save the day. But this time, the job is just a bit too big for the regular army and a general named Monger decides it's time he put a special team into action. The general has a special project he's been working on over the years: one that includes a group of Monsters... Who else would be better to fight an invasion of planet destroying aliens?

These Monsters have a newly recruited member, one by the name of Susan Murphy. Susan has recently been turned into a giant, one that could use city buses for roller skates... She's joined by a super-smart cockroach by the name of Dr. Cockroach, PH.D., a blob named B.O.B., and a sort-of half-fish/half-man called The Missing Link (any of these guys sound strangely familiar?) The Monsters, who have never really fit in with the real world are now the sole hope for all mankind. Will they be able to pull together and save the world, or are the Aliens going to win?

*Monsters VS. Aliens* is directed by the team-up of Rob Letterman and Conrad Vernon. Letterman previously worked as the director and writer of *Shrek Tale* while Vernon is a seasoned voice-over artist and works in the animation field. He is most famous for his role as The Gingerbread Man in the *Shrek* series. Working alongside the directors are some pretty familiar faces: Seth Rogen (*Knocked Up*) lends his talent as the voice of B.O.B.; Will Arnett (*Arrested Development*) stars as The Missing Link; Reese Witherspoon plays Susan (who eventually earns the moniker of Ginormica); and Hugh Laune (*TV's House*) is Dr. Cockroach. But it's not just the Monsters who have all the fun... Rainn Wilson (*The Office*) plays the leader of the Aliens, Gallaxhar. Kiefer Sutherland (24) lends his unique voice to General W.R. Monger, the man behind the Monsters. And a very Colbert-looking President of the United States is voiced rather fittingly by Comedy Central's Stephen Colbert.

It's a powerhouse of a cast, but it's also a cast that shows a high level of geek cred - fans themselves of the subject material. It's no secret that Rainn Wilson is known to genre fans far and wide, thanks to roles in *House of 1000 Corpses* and his geek creation, Dwight on *The Office*. Seth Rogen is a given, and Will Arnett wasn't just Gob in *Arrested Development*, he was also the voiceover actor in Edgar Wright's *DON'T* trailer in *Grindhouse*. Add in a couple fanboy filmmakers, and you've got a mountain-sized (gig) of a film that HorrorHounds are sure to love.

We were able to sit down with one half of the directing duo of *Monsters VS. Aliens*, Conrad Vernon. What follows is a great discussion that ranged from *Damien* to Ed Wood and all points between. We also received nice insight into what to expect in terms of how advanced 3D has evolved in the film business.

set, instead of bringing them in one at a time. You're calling out your shots in the spur of the moment, you're getting ideas, and you're taking care of those ideas in the spur of the moment. With animation, it's a little more forethought - where are we going to put the camera, where are we going to do this, where are we going to do that. And we can check it out, and if it doesn't work, we can actually change it, whereas in live action, there's pre-vis, but once you have the shot, the shot's there, unless you want to spend some money to go back and get it again.

It's like the old Blake Edwards' movie, *The Party At the very beginning*, we've got one shot to blow up this [explosion], and the guy blows it up before the director's hand goes down. There goes the entire day. I think in animation, you have a little more control over that kind of stuff. So the differences go on, and on, and on.

**HH** For this film, did you actually assemble any of the actors together in a room to deliver their lines at the same time?

**CV** One time, we had Reese Witherspoon and Paul Rudd together. They both came in because they play the romantic couple in the movie. They did their scenes together, and it was really great. There is something spontaneous and organic about having the actors together because they can bounce off each other. Not that we don't get ad libs from the actors when we only have one in the room at a time, it's just a little more tedious because, for instance, Seth Rogen is a huge ad libber. He'll look at what we have written, and he will come up with a thousand ways to say every one of those lines, and he'll also come up with new lines. Now we'll take that to another huge ad lib person, Will Arnett, and we'll say, 'okay, this is what Seth did, now you have to respond to this stuff.' He'll come up with a thousand more.

**HH** Because you had such a large crew of crazy, talented comedians on this, did you have a hard time keeping them on script?

**CV** Not at all. We always got what we needed. They add the personality, and they twist a line here and there, and that's fantastic. Hugh Laune's very, very comedic from earlier in his career. All these guys were just really, really great.

**HH** You have all these talented guys and a lot of them are known for their geeky-ness. Did you have like any sci-fi geekouts happen, especially with Colbert, who's a huge *Lord of the Rings* fan? Or did they try to give you any input into the B-movies that were being lampooned?

**CV** Oh yeah, input? Absolutely, but they all knew what we were going for and as soon as we showed the shots that we were gonna do and the artwork, they were all like, 'Oh yeah, we know exactly where you're going.' I think that's what sold them all on it, you



**HorrorHound** What would you say is the fundamental difference between directing live action and animation?

**Conrad Vernon** They say there's really not one single, big difference. There's just different ways of doing the same things. I've been told by many people, you have the opportunity for a little more spontaneity between the actors because they are all on the

# NEWS BITS

Niall Marshall (Stigma [Thriller Ghosts]) was named as the writer for the upcoming *Amityville Horror* sequel, dubbed *Amityville Tapes*. The direct-to-DVD feature will focus on the haunted aspect of the home in a *Ghost House*-style of storyline (possibly a P.O.V. hand-held feature) at that!

Horror newcomer Ruben Fleischer (director), Phil Wernick, and Rhett Reese (writers) are working on a new zombie comedy entitled *Zombieland*. Set to star Woody Hamilton (Nathan 'Bom Killers') and Emma Stone (Superbad), the film centers around a group of survivors who team-up to fight off the undead in a post-apocalyptic Southwest after a zombie plague has ravaged America. Look for the film in theaters this October!

Francis Lawrence (director) and Will Smith (star) are planning to film a prequel to 2007's mega-hit *I Am Legend* for release at an unspecified date. The plot would revolve around the first days of humanity as the man-made plague featured in the original film slowly eats away at man, woman and child, all throughout New York City - and the rest of the world.

Following up on our Greatest Films NOT on DVD article (see way back in issue #12), we have received word not only of *Dark Night of the Scarecrow's* impending DVD and Blu-ray disc release, but that the once-though-impossible release of *Onco* Argentina's *Four Files on Grey Velvet* was in the works via Ryko Distributors for a February 24th release. No extras were planned, although a new transfer was expected as of press date.



The new year started off on the right foot in the world of horror, with successful box-office openings for *The Unborn* (\$20 million), *My Bloody Valentine* (\$21) and *Underworld: Rise of the Lycans* (\$20) in back to back weekends. By the end of January horror films amassed over \$100 million at the box office (with over 30 more titles due throughout 2008). Keep an eye on the new *HorrorRound* com website for extended coverage and reviews of all major releases!



know? It was clear enough for them to realize that this was a throwback to the old horror and sci-fi B-movies, Ed Wood, *The Day the Earth Stood Still*, *Them!* and *Godzilla*. I think [they] just relied with that.

I remember when we were pitching this to Steven Colbert, we went to his office in New York, and he said, 'Check out what I have.' And he pulled this old sci-fi comic book off his shelf and he said, 'Check it out, it's the first time L. Ron Hubbard wrote anything about Dianetics.' I was like, 'You're kidding!' And it said all over the front of this science-fiction magazine, 'This may be the most important science-fiction comic book you'll ever buy!' The stuff that's in here is not just science-fiction, it's science-reality! Of course, it was just the whole doctrine of Scientology was in there. This was back in the '50s or something like that. This is just stuff that he finds and collects. He had a whole bookshelf of all these crazy old books and magazines and everything. So he was a huge fan of the genre, as everyone on the cast was.

**HH:** That's great. That makes us very happy. So as you've said, obviously, there's a homage going on to all these old '50s and '60s B-films. You've got, *Attack of the 50 Foot Woman* there, you've got *The Blob*, and *Creature from the Black Lagoon*...

**CV:** *The Human Fly*, *Godzilla*... *Doctor Strange* ever, [but] we didn't want [the homages] to get in the way of the storytelling. We didn't want to mess with the camera angle and have people be thrown out of the movie. We made sure that any references we made were part of the story or part of a joke, and it was more about tone than it was about saying, 'Hey, wink-wink, nudge-nudge... look, we're doing the '50s B-movie thing!' There's a moment in the war room where General Manger is introducing the Monsters on-screen. This woman screams very overdramatically, and drops her tea set, and is just mortified. That's

directly out, of I think, 15 or 20 horror films that I can name right off the top of my head. It's stuff like that that we tried to put in there.

**HH:** So what attracted you to this film? It seems like a huge undertaking.

**CV:** Well, the story behind it, I was in Cannes for *Shrek 2* and I was kind of figuring out what this movie was going to be, and Dreamworks had given me a script called *Rex Havoc* which was based on a comic book about a man who's a monster hunter. That script had a couple of the 1950s movie characters in it, but it doesn't resemble anything that we eventually had in *Monsters VS. Aliens*. I wasn't crazy about it, but I was crazy about the concept of being able to do it in animation, an old 1950s send-up of an Ed Wood movie. That was my first inkling. I have this poster of *Crowley*, the psychic with the blond hair. It says "Can your mind stand the shocking truth? The haunted world of Ed D. Wood, Jr." That immediately came to mind, that kind of phrasing, that kind of dialogue, those kinds of monsters... these are so ripe for an animated feature. The way we do movies is we like to take the piss out of things. Kind of satire, not just poke fun at, but do it with love and humor. Everybody loves these movies, everybody loves Ed Wood now. No matter how bad it is, it became its own style, the schlock B-movie. I wanna do a schlock monster movie in animation [with] these monsters that are in these B-movies. They never have personality because you can't [hear] the guy in the suit. He's gagged and he's muffled, so these things just kind of groan and walk back and forth. Wouldn't it be great if we took some of these old monsters and gave them personality? At the time, Rob Letterman was meeting with Jeffrey after *Shrek* Tale and said, 'I want to do a Dirty Dozen style movie,' where a team of misfits comes together and saves the Earth. Jeffrey kind of put us together. Between his Dirty Dozen idea and my B-movie movie idea, we kind of came up with what we have here.

**HH:** So did the 3D make it difficult? Dealing with that technology, how much work did that add to making the film?

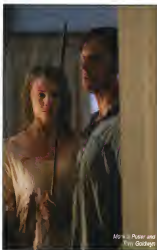
**CV:** It added another slap for sure. We go through the script phase, we have the storyboarding phase, we have the layout phase, the animation phase, the lighting phase, now we have the 3D phase as well. It's *Authorized 3D*. There's a lot of people who make a movie, and then just take it into a lab, and make two prints of it, slap it together and say, there's the 3D version. What we found was when you do that, there's a lot of times when a shot will just pop on and your eyes will cross unexpectedly and you're just like, 'Ow. That hurts.' We didn't want that experience for anyone. We said, let's start taking these things scene by scene, shot by shot, finding out what's breaking, finding out what's making our eyes cross. We went through many hours of pain for this so that we can get the most out of 3D without making people's eyeballs explode. We went in and we found that we have a blind spot, where we can actually dial the amount of 3D and then dial it back up, so that people's eyes are adjusting to this, but unconsciously Dreamworks has put money into the technology in order to make it a comfortable viewing experience, as well as a 3D viewing experience. I'm just wrapping it up in a nice little bundle, but we had to learn this by trial and error. One rule that we gave ourselves at the beginning was we only use 3D to help enhance the storytelling. Like you'd use color or sound or lighting - let's just make sure that whatever we do with the 3D, that it is always in service of the story.



# LAST HOUSE on the Left by Nathan Hanneman

It almost wouldn't be an issue of *HorrorHound* if we didn't have the opportunity to cover the impending release of another classic horror film remake for today's audience. Whether it be *King Kong*, way back in issue #1 or *Friday the 13th*, just last issue, the history of this publication has always had the joy of covering the industry's regurgitated classics. This issue's film happens to have been by incident - as this feature article was intended for a later issue. Universal Picture's latest genre title, *Last House on the Left*, is a slick modern retelling of the gritty Wes Craven cult feature of the same name. Filmed last year, with a tentative release date of October 2008, Universal took the opportunity this past January, to push their exciting new title into a March 13th release slot. A bold move - considering most movie studios are known for pushing their horror titles back in release (including this year's *The Wolf Man* (ironically, from Universal) and (hopefully this year's) *Trick 'R Treat* (WB). The *HorrorHound* staff was not aware of specifics regarding this title - with rumors originally running around that a direct-to-DVD focus was planned. However, a screening of the film, held in the fall of 2008, leaked one very important aspect of the movie: It was good... real good.

The original *Last House on the Left*, released in 1972, was produced by the powerhouse duo of film producer Sean S. Cunningham (*Friday the 13th*) and director Wes Craven (*A Nightmare on Elm Street*). Although filmed before either director's iconic creations would ever grace the big screen, the final product was quite the introduction for the horror commu-



More on Peter and Tim Goddard

very same young girl they have just shot and left for dead in a nearby lake. Unfortunately for them, her parents also come to this conclusion. ... What happens next is an exercise in revenge, as the parents take the law into their own hands, plotting to avenge their daughter's brutal demise. They even use a chainsaw in a "pre-Massacre" moment that would surely make Leatherface proud!

The original film could not be discussed without emphasis placed on the rape sequence, which pre-dates the controversial rape/revenge film *I Spit on your Grave*, by six years. The crimes committed by Krug and his gang are so horrendous that even the foursome are disgusted with themselves, in a self-evident sequence showing the guys and gal attempting to clean their blood-soaked hands and clothes. Their faces glazed with a look of disbelief. It is this self-awareness of the criminals to their own demonic actions that makes the film even harder to watch. A subgenre of rape/revenge flicks exists within the horror and exploitation industry - with *Last House* standing as the prime example of these offerings. This leads us to the 2009 version of the film. Directed by Dennis Iadus (who previously helmed the ironically titled film, *Hardcore*), horror fans are sure to expect a watered-down version of this "hard-core" horror/exploitation

film that is mostly remembered for its crude (but mostly unshown) rape sequences, but it just isn't the rapes that are of concern... It's the fact that this film makes you feel like you should take a shower after watching it - something most fans of today's cinema do not get to experience through theatrical film. The remake stars Tony Goldwyn (*Ghost*) and Monica Potter as the parents of young Man, with the big bad Krug played by Garret Dillahunt (*Deadwood*'s coward Jack McCall AND sinister Francis Wolcott in the award-worthy double roles). While the movie has received early praise, and looks impressive upon early teasers, the *HorrorHound* staff felt Universal's movie trailer goes a bit too far in revealing essential moments - something that has become far too common in cinema today (another example: last year's *Quarantine*). Studios remember ... you don't have to ruin a film's ending to coax a horror fan into the theater.



Krug (Garret Dillahunt) prepares Man (Stars Potter) for her descent into hell

nity. This freshman effort from Craven focused on two teenage friends (Man and Phyllis, played by Sandra Cassel and Lucy Grantham) who head out of town to attend a concert. Early in their outing, they decide to seek recreational drugs to help further their enjoyment of that evening's experiences. What they find is quite the opposite. A youngster named Junior lures the girls into his hotel room, with promises of cheap weed. Once lured, the girls meet Krug (David Hess), Weasel (Fred Lincoln) and Sadie (Jeremie Rain), a rag-tag crew of criminals on the run from the law. What happens next is the ultimate act of cruelty and humiliation caught on film - in a manner not often captured prior - or since. Man and Phyllis are tortured, raped and killed, after being lured to a local wooded area, where these horrific deeds are perpetrated. After the gang cleans up, having ditched their captives, they head down a nearby road, which brings them to a home that hopefully will offer shelter for the night. Accommodating - the owners inform the gang of their daughter's expected arrival with the family car. It is in this awkward series of moments that the crew realize they have found themselves in the home of the





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# Lady BLOOD by Jessica Dwyer

When people think of French horror many minds turn to *High Tension* or the newly released *Inside*. But before these bloody tales of babies and psychotic females came to pass, there was another significant film that preceded them. The movie I'm talking about is *Baby Blood* (aka: *The Evil Inside*). We mentioned it briefly when citing past evil children movies in our *Unborn* article last issue.

*Baby Blood* was one of the first real hard-core, French horror films to be produced. Made on a shoestring budget, *Baby Blood* was released in 1990 and became a cult classic on VHS in the States where the film

became heavily traded on the video black market with purists going to great lengths to secure an uncut version of the film. The movie's gory plot and intense performance by lead actress Emmanuelle Escoumou has helped make the film perfect for *HorrorHounds* (and *GoreHounds*) around the world.

The movie starts with the title creature falling of its origins (as stated in the English language cut version where the beastie is voiced by Gary Oldman.) We are then introduced to a traveling circus and carnival who are acquiring a new big cat for their show. It's a beautiful creature, but we see that it's easily agitated and far more aggressive than any of the other cats. We are also introduced to Yanka, the battered and unhappy wife of the carnival's owner. It's obvious she'd rather be somewhere else. Soon the new cat is found in bloody pieces as if something exploded out of it. And that's exactly what happened, as the creature that was incubating inside the cat finds its way into Yanka.

Yanka awakens and knows something is immediately wrong as she packs haphazardly and runs away from the circus, and her husband. After some time has passed, her husband tracks her down to a run-down building in a bad part of town. Unfortunately for him, he finds her inside this dilapidated building where Yanka is fighting the creature inside her... Losing control, she kills her husband brutally soon after their bittersweet reunion.

It is here that we discover that Yanka's little bundle of joy can communicate with her, but no one else can hear it. We also discover that it's got quite the appetite and requires blood to survive (hence the title) Yanka and her "unborn" leave a trail of carnage wherever they go. Traveling place to place, Yanka comes closer and closer to the birth of her "offspring" - or so she hopes.

*Baby Blood* owes a lot to *Lovecraft* lore, with the tentacle creature emerging from the sea and being a sort of old one who has been around since the earth was formed. The film also has a healthy dose of black comedy mixed in with its dark subject matter. They even have the audacity to have a movie poster hanging up in one of the scenes for its own sequel! *Baby Blood* didn't have that immediate sequel, but that was remedied as of late last year with the completion of *Lady Blood*. Yes, it took seventeen years, but Yanka has returned, and it appears her spawn has as well.

With the release of *Baby Blood* on DVD three years ago, actress Emmanuelle Escoumou was asked to do an interview for the disc, which surprised her as it had been nearly twenty years since *Baby Blood*'s release. This influenced her into thinking

about the film and writing ideas for a possible sequel. She received the blessing of the original film's director, Alan Robak, and together with director/writer Jean-Marc Vincent, and co-writer, Hubert Chardot, they penned a script for the next entry into the "Blood" saga.

Set years after the events in the first film, we find Yanka has moved on after the terrifying events surrounding her time carrying the killer baby. She's now chief of police and has found love in a new husband. They have even had a child together. Her new life is going pretty well, then a string of murders begin... murders that are very similar in the scope and brutality to the ones she herself perpetrated years prior.

Yanka suspects that the creature that took her over is back, and based on the evidence... she's right. But she also has to deal with investigating mob crime in her city. Add this to the fact she has to now face the demons from her past crimes: Yanka's path to redemption will be one of pain and suffering... and luckily we have the opportunity to see it all unfold.

*Lady Blood* was shot over thirty days in France and filmed entirely digitally. Emmanuelle Escoumou, as said, returns as Yanka. It co-stars Philippe Nahon (the "killer" from *High Tension*) and Richard Sammel, who will be seen later this year in Quentin Tarantino's *Inglourious Basterds*. Another highlight for horror fans is the fact that co-writer, Hubert Chardot, is the writer of one of horror's top video games of all time. Alone in the Dark (another little tie back to Tarantino, he wrote the *From Dusk Till Dawn* video game as well).

Chardot has said in recent interviews that *Lovecraft* was one of his biggest inspirations after being introduced to the troubled author as a youngster. This would make the writer and *Lady Blood*'s evil entity a perfect fit, and by all accounts, this is the case. The writers seem to have gelled well together and are very pleased with what they have come up with. Director Jean-Marc Vincent has said that the film isn't just a gorefest, but a thriller. The gore is there, but this time around we get more of a feel for characters and none of the black comedy of the first film. It's a dark movie that shows that people can be just as monstrous as the monster. There's also no talking taking place between Yanka and the creature.

Special effects wise we will see a couple of CGI shots by EFX artist Sebastian Drouin who did work on *The Dark Knight* and *Babylon A.D.* We'll also see prosthetics and makeup work by David Scherer. Scherer has worked on various projects including horror, recently working with Lloyd Kaufman and *Troma*.

Shooting on the film wrapped in late 2007, with the film making its premiere at the American Film Market in November of 2008. The director already has plans for the DVD release, as a making-of documentary was filmed during production on the movie. Audio commentaries are also planned, and other extras will be included (if director Jean-Marc Vincent has his way).

Distribution still hasn't been secured as of press time, but the buzz is good. The film's website has gone live, and a trailer has been released online, highlighting some of the gory scenes of the film. *Lady Blood* looks amazing and lends itself to be a worthy sibling to its older "Blood" brother.



Even though *Lady Blood* is being pegged as a thriller, the images seen on this page indicate that *GoreHounds* won't be disappointed!

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## THEN AND NOW CLASSICS

This month our Then and Now contest takes a turn to the classic Port William Coast, port set-4 attack! In past years, the original film's are better... but we want to know: which poster SELL the film better?



The Missing was part of the new wave of DVD released movie. The original poster sells its feelings better competition!



And for The Missing, the original poster is a much better one, and the new poster is a much better one.



One of the most difficult contests. The original poster is a much better one, and the new poster is a much better one.



War of the Worlds is a very popular film. The original poster is a much better one, and the new poster is a much better one.



War of the Worlds is a very popular film. The original poster is a much better one, and the new poster is a much better one.

As mentioned last issue, the lack of quality horror films in 2008 has led to an interesting year in voting. The overly-repressive direct-to-DVD options were split in various ways according to you, the readers, and we have taken the best measures to present a proper view of what won your vote, as detailed below! If you didn't see your favorite movie win, remember to vote (and urge your friends to vote) next year! Every vote makes a difference, and yours could determine next year's big winners!

### Best Movie of the Year - Theatrical:

This was an easy vote for 2008, as the majority of fans voted **Cloverfield** as the best major-release title of the year (it was also the first hit film of the year). The Strangers followed in votes.

### Best Movie of the Year - Sequel/Remake:

One of the most interesting categories on the ballot, *Quarantine* received many votes, but it was **Holboy 2** that pulled off the win.

### Best Movie of the Year - Limited Release/DTV:

Nearly every film on the ballot had an equal number of votes, however, it was **The Orphanage** that won out in the end of this exciting contest. *Inside* was a close runner-up.

### Best Director of the Year:

*Cloverfield* director **Matt Reeves** easily won this year's best director category. *Juan Antonio Bayona* (*The Orphanage*) was the closest vote-getter behind Mr. Reeves.

### Best Actor of the Year:

It appeared to be a neck and neck fight between **Ron Perlman** (*Holboy 2*) and **Bradley Cooper** (*Midnight Meat Train*) for best actor of 2008, with Perlman pulling off the big win.

### Best Actress of the Year:

Surprisingly, **Liv Tyler** (*The Strangers*), **Jennifer Carpenter** (*Quarantine*), and **Jess Weir** (*Tooth*) fought tooth and nail for this category - with **Jess Weir** claiming the win!

### Best Gore Scene of the Year:

We thought this would be a pretty interesting contest considering the amount of gore films released in 2008. *The Ruins'* leg amputation sequence received a good chunk of votes, as did *Mirrors'* jaw-rip scene, however, fans voted *Inside's* forced C-section as the best.

### Best DVD Release of the Year:

There were plenty of great DVD releases in 2008, and we had to narrow the choices down to a select few. *Pieces* obtained many votes, no doubt a fan fave, but it was *Anchor Bay's Halloween: 30th Anniversary* set that won out!

### Best Comic Book of the Year:

*Wildstorm's Freddy vs. Jason vs. Ash* mini-series handily won this year's best comic, although both *Devils Due's Halloween Night* and *Dark Horse's Evil Dead* received many votes during this competition.

### Best TV Series/Movie of the Year:

*Showtime's Dexter* easily won this contest with twice as many votes as his closest competitor, *HBO's True Blood*.

### Best Collectible of the Year:

*Amok Time Toys' Monstarz* toy release of *Bub* (*Day of the Dead*) somehow pulled a win over the more established toy makers, such as NECA, Mezco, and Sideshow Collectibles! Mezco's *Cinema of Fear* and 12" *Jason* figure both gave a good fight to the end.



**BILLY BOB?!!? MRRMM...NO! CANT BE!!!! SNORT...ZZZZZZ**

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After Dark films 3 films to be for all has been announced for a mass DVD release on March 31st. The eight films in this set include *Autopsy*, *The Broken*, *The Butterfly Effect 2*, *Dying Breed*, *From Within*, *Peoples 14*, *Slaughter and Voices*, each sold separately or in the box set shown above!

One of our horror movie picks that NEEDS to be on DVD will finally receive that treatment on April 14th! From *Lionsgate*, *Slaughter High* will be part of a "Lost Collection," and will come undecoded and intact with a "pop-up trivia" extra. Other titles on the way include *My Best Friend's a Vampire* and *Repossessed*.



## 10 QUESTIONS WITH John Gulager



Each issue we sit down with a different horror director to discuss film, home life, and other assorted babbles that happen to come into play. The result? 10 Random Questions. This issue: son of film legend Clu Gulager (*Return of the Living Dead*) and director of such recent *GoreHound* treats as *Feast*, *Feast 2* and the all-new *Feast 3*, John Gulager! We caught up with Mr. Gulager, and were able to steal a few minutes away from his busy life to ask those 10 seemingly random questions that you, the readers, may or may not have wanted to know.

**HorrerHound:** So ... What ARE the monsters from *Feast*? ... Really?

**John Gulager:** Well, you know, my whole thing has been that if you were in this crazy situation where monsters attack, you wouldn't know where they came from (unless you actually saw them hatch from an egg that fell from the sky or something like that) or what they were. That's kinda the joke. In most films, the protagonists figure it all out before the end of the movie. They not only figure out what the creatures are, but how to destroy them, usually involving an impromptu autopsy and the super-human intelligence of a scientist (or expert in a particular field) that just happens to be part of the group. Hey, my brother tried to find out what they are, what makes them tick, in *Feast II*, but it doesn't work out. I don't like to show much that the characters in the film can't see, at least in these three movies. So ... what was the question?

**HH:** Who was tougher on *Project Greenlight* - Matt Damon or Ben Affleck?

**JG:** Matt and Ben are princes among men. They literally changed my life, and gave me a gift I hope I can live up to someday. I have a ways to go. Matt was mostly responsible for me being picked, and Ben was around more after the contest and during the process of production and post. Matt was shooting another film, but would try to see screenings of *Feast* when we had them. They both wanted to know what the monsters were, too, haha.

**HH:** What do you believe is the grossest body fluid?

**JG:** I hate to be predictable, but poo is the grossest. Not a fluid you say? Well it CAN be a fluid, and that's gross, my friend. Ew! Of course, if you have a baby, nothing is gross anymore. I just have an old dog, George, he can expel some pretty gross fluids, though.

**HH:** Name five horror movies that are frequently viewed in the Gulager household.

**JG:** I've been catching up on a bunch of great foreign horror flicks from France, Spain and Korea. Other than that, I don't necessarily play movies over and over, except I'll put something on while I'm getting dressed and I'll pick something I've seen a lot, like *The Thing* (1982), *Repulsion*, *Bride of Frankenstein*, *Aliens* or *Ich* the Killer, thinking that I can turn it off when I'm dressed, but I end up watching the

whole thing. Oh well, that's why I'm always late to appointments.

**HH:** If you could remake any horror film (that has not already been remade) what would it be?

**JG:** *Freaky*. No, *Fearless Frank*. No, *hmm*, I don't want to say. It might make your head explode. *Be dumb!*

**HH:** What's the most important thing you ever learned from your father?

**JG:** One of the things I learned that gets me in trouble is don't take the easy way out. I barely take that as far as he would, and it still exasperates people. In an interview in the *LA Weekly* he said, "Those with obsessions never sleep. Those with a compulsion to make films are fucked in the beginning, fucked in the middle and fucked in the end. You can call it madness, you can call it being an artist, or you can call it ruining your life."

**HH:** What's your favorite dollar menu lunch item?

**JG:** Double cheeseburger or a taco from a local stand.

**HH:** Your biggest guilty pleasure movie (horror or non)?

**JG:** If you mean of all time ... maybe 20,000 *Leagues Under the Sea*, but just the submarine and/or James Mason parts, and I watch *Raging Bull* to inspire me to apply that level of seriousness and filmmaking to a horror film. If you mean a guilty pleasure for 2008, I guess ... *Cloverfield*.

**HH:** What is your favorite film of 2008?

**JG:** *Synecdoche, New York* (jaw dropping) and *Let the Right One In* (what a vampire movie should be ... serious, and beautifully made) and *Che* (I saw both films together with an intermission and it was pretty astounding).

**HH:** What's the next project set for John Gulager?

**JG:** My dad wrote a screenplay for me called *Mister*. It is probably the most vile and violent script for a, you know, regular film. That's my dad. He's 80. So I'm trying to get that on. Also, there is a project called *The Good Doctor* that has a lot of cool stuff in that I like from a certain type of '70s film. Harsh but low key acting like Jason Miller in *The Exorcist*. Another project is called *The Neighbor*. It's got a bit of the torture porn in it. Hehe ... that's all I'll say. Some people give genre films short shrift, but in the end I just want to make a film that blows everyone out of the water. Sequel or remake or not, I want to kill 'em all!

Look for John Gulager's *Feast III: The Happy Finish* now on DVD!



# CHOICE CUTS:



Grindhouse Releasing has a special surprise in store for fans: this come March 31st! This two-disc special edition of *Cat in the Hat* is set to include a new 4-disc transfer, the original director's cut of the film, seven-before-seen interviews with Fico and cast, barker skills, poster art and liner notes galore!



The sci-fi French thriller, *Dante 01*, comes to DVD via the Dimension Extreme banner on April 21st. The disc will include a making-of featurette. The Marc Caro film is set on a space station known as Dante 01, a vessel designed to study the virtually vacant when a dead man with alien powers arrives on board!



For the first time on DVD, with a new transfer called directly from the original 16mm camera negative, comes *The Centerfold Girls*. This slash-up involving around centerfold models will include the latest original film and a new retrospective. Featuring interviews with cast and crew.



Set for release on DVD and Blu-ray this March 10th comes North American Picture's *Dark Reel*, starring Lance Henriksen, Edward Furlong and Mercedes McClob. The film follows the exploits of Adam Wolff (Furlong) who wins a walk-on role in a movie that becomes both a coarser spree.



John Gulager knishes up his Feast Trilogy (7) with *The Happy Finish* now available on DVD from Dimension Extreme! *Feast III* includes such bonus features as a director and writer commentary with John Gulager and Patrick Melton, Feast trailers and a look back at the Feast film series with Mr. Gulager.



An R.L. Stine resurgence has been in full effect over the past year, with new Goosebumps books and classic TV episodes being issued on DVD on a regular basis - and a new film is in the works! *The Scarycrow Walks at Midnight*, one of the most memorable episodes, hits DVD on March 31st.



After the successful release of *The Grudge* starring Sarah Michelle Gellar in 2004, and its December 2005 sequel, the *Yu-21* series is heading the way of detective-victims with *The Grudge 3* on March 24th. Directed by Toby Wilkins (Tales from the Grudge), the film stars Shannyn Sossy (Saw).



*The Haunting of Mely Hartley* is set for DVD release on February 24th thanks to 20th Century Fox. This poorly-received horror-feature (seriously, it scored a lousy 3% rating on RottenTomatoes.com!) is to include such original DVD bonus features as interviews with the cast and director.



This much talked about French vampire flick is set to be released in the US on March 10th on both DVD and Blu-ray (thanks to Magnolia Home Entertainment). Special features for the disc include English subtitles, deleted scenes, a behind-the-scenes look and a poster gallery.



Many readers may not recognize this title, but true bloodhounds in search of the very best in horror - worldwide - have been anticipating *Martyrs*' DVD release for some time! The film follows Lucie, who is found bloody and beaten, wandering on the side of a road - and why?



Following their 20th Anniversary box set release, Shout! Factory unveiled their follow-up set which continues the companion system Rhino Video's DVD sets started Volume XIV includes such films as *Mad Monster*, *Madhouse in Space*, *Soulbaiter* and *Final Justice*. Now available!



Dark Sky Films releases the Barbara Steele cult classic, *The She-Beast*, on DVD on April 28th. The film centers around a witch's curse in Transylvania that brings the famous Van Helsing to save the day. Bonus features include a new commentary track and an 16mm scope transfer of the film.



Available on March 31st from Magnolia Home Entertainment, *Thirteen Crimes* follows the tale of an ordinary man named Hector who accidentally travels back in time and meets himself. Bonus features for this DVD include making-of featurettes, behind-the-scenes material, deleted scenes and short films.



April 1st marks the release date of Anchor Bay's *Tokyo Zombie*, a Japanese horror comedy (based on a manga by Yusaku Kusakabe), directed by Satoshi Sato (who wrote *Japanese Movie 101*) starring Takasaku Asano (John the Killer) and Shio Akane (Zozo, Dead or Alive).



Just because it technically has vampires and werewolves in it, does it make it horror? That doesn't seem to matter as long as it makes bank - which *Twilight* did (see page 15). The Iron Blacksmith Inc. DVD on March 21st. Also look for the Blu-ray release of *Twilight* in Best Buy and Target stores, exclusively!

# HORROR ON DVD

## BLU-RAY

Last issue we featured a Tech Specs article: "Defining Blu-ray" in an effort to keep up with the new-growing popularity of this next-gen digital format, we have decided to present a list of noteworthy BD (Blu-ray Disc) releases which are worth a double-dip or first first hi-def purchase.



Dario Argento's last film as a writer/director - *The Bird with the Crystal Skull* - is scheduled to hit Blu-ray on February 26th from Blue Underground. Presented in its original 4:3 format, this film is renowned for its original camera negative, and boasts original feature-length trailers of explicit violence. Featurettes, trailers, and a commentary track with Kevin Newman are included.



On top of what's "Blue" (Blue Underground has released *Dead & Buried* on BD. Now available, the disc includes three audio commentaries and three making-of featurettes. This double-feature film, *The Evil Eyes* (released from Blue Underground on March 31st) and includes interviews with George Romero, Dario Argento and Adriano Barbaresi, plus a *Tori Sells* interview featured.



Finally, MGM's release of the Lewis and announced for BD release on March 31st. Aside from a 1,031 1080p video presentation, this disc includes tons of bonus features, such as limited access, hi-res making-of documentary, various featurettes, trailers, trailers and more.

Also on DVD: Grindhouse Releasing has a number of exciting new titles currently in the works, including *Pigs*, *Ice House*, *Scum of the Earth*, *Scream Bloody Murder* and *The Photographer*

# VIDEO INVASION REMEMBERING THE VHS BOOM

Midnight Video BY MATT MOORE

Midnight Video came onto the scene for a very brief but effective stint during the '80s VHS boom. Their gruesome artwork and outlandish movie titles made them an indisputable force on rental shelves. Finally, we had a company that gave us H.G. Lewis and Andy Milligan titles, both of which were rare at the time, especially together. Unfortunately, the life of Midnight lasted only one year (kinda sad when you think about it), but between 1982 and 1983, Midnight Video gave us the opportunity to witness these incredible directors' accomplishments.

Midnight Video was a horror-exclusive branch of the company known as Select-A-Tape. Select-A-Tape, better known for its business in the music and adult video markets, set out to use its assets to make a dent in the horror craze that was penetrating video stores at the time. The titles they acquired took little money to gain license for, as with most of the later H.G. Lewis films on roster, and in some cases, there was no cost for the titles at all. This allowed Select-A-Tape to invest more money into the presentation of their products and give greater focus to the marketing of their catalog.

The titles in the Midnight catalog were all released in the "Big Box" uniform, or large plastic-case fashion, with a display of unique and disturbing artwork created specifically for each release. All the H.G. Lewis titles, for example, received fresh new takes on their representations. Stepping away from the reuse of the film's original poster art, Midnight commissioned new artwork to abound and repulse audiences in a greater fashion than what was already being seen on video store shelves. With the films of Andy Milligan, they released each box with a transfer of its original poster art, most of which were spectacles of marketing perfection for both the theatrical and video releases. A select title outside of the H.G. Lewis catalog received the "original art treatment" - *Microwave Massacre*. The image splattered on that box was gruesome, depraved and down right funny. It's not every

day you got to see a salivating Jackie Vernon (the voice of TV's *Frosty the Snowman*) waiting for his wife's head to finish cooking. Damn those TV dinners! Later on in the life of *Microwave Massacre*, another company (Rhino) came in and ditched the Midnight artwork for a more simple box art, complete with a light-up microwave (and sound)! Looking at the Midnight version, it would have been killer for them to have thought of that first... But we still had one heck of a cover to look at on our video store racks.

Unfortunately, Midnight only produced eight titles before their demise later in the same year as their inception. Little is known as to why Midnight closed their doors. One can only assume Select-A-Tape's interest waned from horror with their success in adult films and music videos, such as Alice Cooper's *Welcome to My Nightmare*. Many of the horror titles released by Midnight have yet to be transferred to DVD. It would be nice for a company like Midnight to make a triumphant return to video stores on DVD much like Wizard Video (issue #13) and Gorgon Video (issue #14) are doing right now!

Due to the limited release of their titles and the company's less than extensive distribution, Midnight Video is a golden nugget in the eyes of collectors. Today, most all of the Midnight videos can be found selling at their original MSRP, even though most of them are used copies, sometimes with heavily damaged covers even. This, however, does not inhibit the pursuit of these rare items of horror and video history. From all the titles on the Midnight roster, there are two titles that stand alone compared to the rest. The H.G. Lewis film, *The Gore Gore Girls* is one of the two. This video is a rare find nowadays as the box was most often cut down or tossed due to the explicit cover art. This graphic cover sometimes forced video store owners to file the movie in the adult section or to make their own covers to avoid a loss in rentals. This video can demand upwards of \$20 to \$75 on the secondary market, depending on the condition of the box. But this film is nothing compared to its label mate, *Torture Dungeon*. This single video



## MIDNIGHT VIDEO HORROR BODY COUNT:

1. *Blood Thirsty Butchers*
2. *Gore Gore Girls*
3. *Gruesome Twosome*

4. *Man with 2 Heads, The*
5. *Microwave Massacre*

6. *Rats are Outing! The Werewolves are Here!, The*

7. *Torture Dungeon*
8. *Wizard of Gore*





received the least amount of distribution of the Midnight Video titles, and in turn, it has become the most desired and valuable. *Torture Dungeon* can be seen on auction sites, as well as online retailers, every so often raking in between \$115 to \$150! A rare feat for most videos nowadays... one interesting note is that this specific title has done nothing but increase in value over the years. The video market is volatile with consistent up-and-down roller coaster rides, but *Torture Dungeon* has stood with a stam appreciation for quite some time now, hanging out with titles like the Thriller Video release of *The Human Duplicators* (see last issue).

At the end of their run, Midnight (like some other companies) halted production of the Big Boxes we all love, and decided to go a cheaper route with the plastic clamshell case. The new packaging still held the images that graced their Big Box brothers, the new cases were smaller in order to fit the case correctly. This case also followed suit with most of the original Big Box designs allowing the ease of rental for most ma 'n' pa stores (with the inner clamshell case having a sticker applied and loaned out for rental). The clamshell case sometimes as a whole would be loaned out for rental, picture and all, helping to reduce costs to rent. This savings helped ease the initial blow most shops took when purchasing

Midnight titles which were first introduced at \$60 and up. The clamshells of films such as *The Wizard of Gore* and *Blood Thirsty Butchers* are rather difficult to find, but are great additions to any Midnight collection!

#### Promotions

With promotional materials in regard to Midnight Video titles, the only items we received were video store info sheets. These sheets were 8.5x11" in form, most often double-sided with information, cost and ordering instructions intact. These sheets, if found, are real collector items from the era, and allow fans to see the original sale prices, as well as most factors they would throw on there to arouse interest from prospective buyers. There have been rumors that some posters were created for the certain releases, but none have been known to surface. Some bootleggers out there have taken a liking to the images displayed on the covers, and have created fan posters, but don't be fooled. Select-A-Tape's logo would be intact, if it is legit. But thanks to these fan-made posters, we can display some of the grotesque and unique scenes in our own homemade "ma 'n' pa" horror sections without breaking the bank! 🖤

\*Thanks to River and Phil at R and O video and George at Video mart Inc

## SURVIVING THE DVD INVASION!

AN ORIGINAL MOM 'N' POP VIDEO STORE ENDURES THE TEST OF TIME...

Over these past few months, *HorrorHound Magazine* has taken a visual trip back in time to a place where the popcorn was extra greasy, the air was thick with Lysol and tanning oil... and the video boxes flowed longer than the Mississippi in the past four issues, we have delved into the catalogs of such VHS powerhouses as Vestron Video, Gorgon Video and Wizard Video. ... Now we're taking a turn in a new direction, as we prepare to showcase one of the mom 'n' pop video store establishments that are still alive and functioning to this very day. A prime example of the type of business horror fans reveled in, providing the ability to rent with ease such genre classics as *Faces of Death*, *Mardi Gras Massacre* and *Evil Dead 2*. The video store featured in this article is a standing artifact of a time long gone.

In the late '80s, with the rise of Blockbuster, Hollywood Video, and Movie Gallery stores, we witnessed many of our beloved ma 'n' pa video stores folding

faster than a bad hand in poker. Some took the "corporate chain" invasion as a challenge, while a majority of others "took a knee," and moved on. But in the recent years, with the introduction of DVD, Netflix, Fasetel and On-Demand, even the juggernauts are starting to bow-out of the proverbial rental game. But amidst all these happenings in the world of home entertainment, a few businesses have stood strong against the ever-changing marketplace: one such place is The Video Mart Corporation in Richmond, VA. One of the first and (still) one of the strongest video rental shops in all of Richmond.

Video Mart came into the rental community back in 1984. George Rosenzen, owner/operator, started the company with the intention of slowing down and relaxing, after a very successful venture in the furniture business. At that time George was looking to start a business that would open late and close early, something easy to operate, and most of all, allow him some



Owner and proprietor of Video Mart, George Rosenzen.

# VIDEO INVASION



issue. Little did George know he was starting his company at the beginning of the largest home entertainment boom in history!

When delving into this venture, George called the major VHS tape distributor at the time and ordered one of each available title. At that current time, there were only around 250 films available from that distribution source. This helped George move into this new endeavor. Over time, once the VHS medium exploded, Video Mart would maintain the same ordering trail established upon their first purchase order: obtaining every title that came across their desk. This helped George amass the largest inventory of films in Richmond, VA. Still, to this day, Video Mart holds true to that trail. Most of the forgotten film titles from the past can be found at Video Mart.

One thing in particular that caught this writer's eye during my first visit to Video Mart was their horror section. As most of us HorrorHounds know, this is the main rental section in which we all pass judgment upon when entering one of these fine establishments.

I asked George about his massive horror inventory and how it grew to the size it is today (i.e., BIG!). He told me a story of his daughter, who was an avid horror fan, and forced George to order every title that was horror or horror-themed that came out. This led him to obtain rare releases on a number of exotic labels, from Unicorn Video, Sunn Video and Thriller Video, to Wizard Video, Continental Video and so on. Slowly, those titles are being replaced by their DVD counterparts today, but the VHS boxes still dominate his store's horror section hands down.

As with most remaining maa'n pa video stores, one of the main draws for their business are adult films. Some businesses choose not to rent those titles, while others want to give the customers whatever they are looking for. While adult

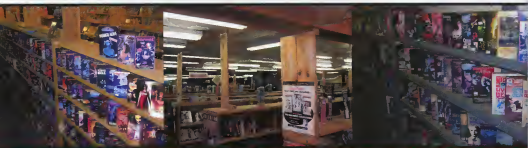
movies have been the deciding factor in medium invasions (i.e., the VHS/BETA wars!), they are rarely seen at many maa'n pa stores, usually with these adult sections dwelling in the back (and often curtained). But with the updated digital era and mail-order rentals, the adult sections at Video Mart are turning from a small amount of rentals to the largest part of their business. Even though they hold a massive regular title inventory, in order to compete with the likes of Netflix

and Blockbuster (who refuse to offer these risqué titles), adult films are the major way a near-extinct business such as George's retains regular rental sales. At the beginning, well over twenty years ago, the total percentage of rentals at this store of adult materials was around 20%. Over the past decade, that number has slowly shifted. Those rentals now make up 80% of George's business today. Also seen in this shop, as well as others still kicking today, is diversification. In some instances the video store owner has needed to offer other products (or services) instead of just the videos on the shelves. This move can be seen in



anything from greeting cards to candy, and from electronics to comic books (some owners even opened tanning salons within the same walls, during their heyday).

Over the past decade, however, variety in stores has begun to dwindle to nothing as more and more video chains begin to focus on new releases in vast quantities, laying the classics to rest. But as you have seen in the various pictures provided, Video Mart is here to stay... and with ten times the amount of available titles Blockbuster or Hollywood video has in inventory. They have shown they have tested the times with medium changes as well as mass retailer quantities and price drops, this chapter of Video Mart is far away from being over! 🐾



## U.S. MOVIE POSTERS

BY MATT MOORE AND NATHAN HANNEMAN

The movie poster... looking back at a century of cinematic promotion, it is this simple piece of decorated paper that has remained a major source for instructing the masses of upcoming and currently available movies to this day. The main reason for their invent was to inform the passing public of a feature film or short that was planned or playing at the local movie house. Movie studios would print a limited number of these paper-goods and pack them along with the accompanying movie reels, with the intent that these items would be shipped from theater-to-theater - circulating coast to coast, in conjunction with the film's release-tour. Films prior to the 1980s were released city-to-city, unlike today's one-weekend mass openings, and because of the way these posters were treated - many of them did not survive the tour (or were stolen by projectionists, theater-workers and/or patrons). Studios eventually increased the production number of movie posters, and by the 1980s nearly every major theater around the US was plastering giant images of Arnold Schwarzenegger and Eddie Murphy on their walls (inside and out)! Lightboxes glowed with hypnotic imagery, and movie studios began looking for more elaborate and effective ways to promote their films - from the giant cardboard standees to the now-standard vinyl banner... However, with every marketing invention to date, the promotion of a big (and low) budget title almost always starts - and ends - with the movie poster.

## The Origins

The movie poster can be traced back far before the inception of cinema and even further before the stage show, but with the commencement of cinema in the early part of the 1900s, the poster soon became the staple or primary mainstay of promotion. Still to this day the poster is the number one tool in a production company's bag of tricks.

The US one-sheet movie poster was invented in the early days of cinema. Without TV, internet or radio, most companies depended heavily on the single piece of paper to inform the public of their film's release. Most often, in the early days, the production company of the film had a local office where they printed the posters and distributed them to area cinemas. However, small quantities of these posters were created due to cost, and most often the poster accompanied the film's print on tour. These often sensational illustrations or paintings sought to capture the public's imagination allowing a film's simple premise to appear far more astounding than it usually is, all thanks to a single image and/or a clever tag line... or two.

During the heyday of cinema, a secondary form of promotion was needed to aid the movie poster's lack of space and ability to truly showcase the actual film itself, so the lobby card was created. Distributed often in sets, these cards came adorned with actual stills (i.e., money shots) taken from the feature and plastered on walls and windows of the theater lobby and box office. These (sometimes 11x14") cards provided integral information regarding the feature presentation to share the movie going public's interest by giving them a glimpse of what joys or terrors can actually be found within the film, in a

last ditch effort to influence them into spontaneously purchasing that movie ticket. The lobby card was more often used in larger scale theaters that had the capacity to house and present films to a much larger crowd of viewers. The early 11x14" lobby cards were originally printed on thinner poster paper stock, but as the decades moved on, they evolved into the sturdier card stock (30x40" and 40x60" respectively) which posters were printed on. As cinema proved its longevity, around the

1970s, the 8x10" lobby was introduced in order to show more images utilizing more space, thanks to the influx of new films

coming around the bend. Both the 11x14" and 8x10" were in production up until the mid '90s. The 11x14" faded away and surrendered to its 8x10" counterpart, while the 11x14" still remains seen to this day in international markets. However, they are rarely seen or used in today's multiplexes. A 15x20" jumbo card was even found, although most collectors cite only *The Shining* as the main example of this size.

The US window card was another poster type that came about in the 1940s, and lasted into the early '70s. This 15x20" poster was printed on a thicker stock paper, much like the US lobby card, and remained the secondary source of promotion outside the poster in smaller sized theaters. Due to the limited print amount, the colors of these little cards varied. Some had a black and white appearance while others had more plain scale color schemes, unlike the grand colors of their one-sheet relatives. These window cards, depending on the film in most cases, can fetch a pretty penny on the collector's market.

Theaters with limited space started to initiate the half sheet, which was smaller in size to accommodate these businesses with minimum promotion space. These posters often appeared in the box office window. This included not only the 22x28" half sheet, but the 14x36" insert poster as well. On the flip side, with the success and growth of cinema, the inevitable upgrade to larger and multiple screens housed under one roof came to pass. Studios began to adapt and take new approaches to sizing their movie posters for various reasons. This move gave birth to the "Goliaths", the 30x40" and 60x40" poster. Also looking to cover more ground and gain more attention, they printed up 124" sheet size posters (billboard size) and subway posters.



A sampling of stacked (and folded) US one-sheet 27x41" posters.

H.G. WELLS, the master of science fiction, tells his most frightening story



US Half-Sheet - 22x28"

THE FIVE PEOPLE BELIEVED TO HAVE DROWNED HERE NEVER EVER MADE IT PAST THE SANDS



BLOOD BEACH

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK TO THE WATER... YOU CAN'T GET BACK

US Insert - 14x26"



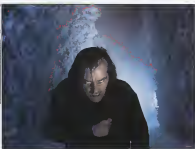


US Lobby Card - 11x14"



US Lobby Card - 8x10"

These collectible prints from larger sized mediums prove rather difficult mid-to-late '80s were folded one-sheets, which more



US Jumbo Lobby Card - 14x17"

to track down, especially in decent condition; the likelihood of damage occurring when removing of storing them increased with the size. The 30x40" and the 40x60" posters were printed on the thicker card stock material much like their lobby card brethren, while the multi-sheets (such as the 41x61" three sheet or 81x61" six sheet) were produced from the thinner one-sheet poster paper stock, and often in sections that had to be pieced together. Still a neat find for any horror fan, only if houses had walls large enough to accommodate a 124-sheet!

The standard size of the US one-sheet was 27x41" up until the early '90s. This size was due to the application of the poster to the theater wall or posting area. Since the backlit snap frame was something invented more recently, the extra space allowed theater owners to tack up the poster to the box without damaging the central art found on the poster. This method was used up until the '30s when more innovative promotional tools were created to help produce a cleaner presentation without destroying or distracting from the image (with staples and tape). Once these snap frames made their appearance, a lot of companies began to ponder the idea of dropping the white border on the poster and giving the consumers a fuller image. Since the snap frames still showed some white, creating a full-color poster would help draw people's attention to the art and not the white border around the edge. This move led to the reduction to 27x40" in poster size. By shrinking the size on just one side it dropped the cost of the US one-sheet for most studios. Thanks to the creation of the lightbox, poster images began to look almost transparent, leading to new techniques in printing posters. This move gave birth to the double-sided US one-sheet. Some double-sided one-sheets feature the exact image facing normal, and another one inverted on the back, helping to give a seamless full picture enhanced by the light box. The other breed of double-sided poster simply printed the face front on both sides. This type of double-sided poster was utilized in theaters that hung poster frames from their ceiling to allow the image to be seen from both sides clearly as it dangled, as seen nowadays in our local multiplexes (via vinyl hanging), although not seen all that often.

A debate as old as the movie poster itself has raged among collectors of these promotional pieces of art for decades now: rolled versus folded. Rolled posters, up until the late '70s, were scarce... well pretty much non-existent really. Some '70s films did receive rolled posters during the early years, mainly as a result of printers with sticky fingers or the production company needing to send out a poster in a hurry to help build the hype for a film while a tardy print was en route... The fact is, most posters up to



US - 30x40"



US - 40x60"

or less are the versions you will almost always find: folded. The main point of the folded one-sheet was that it was meant to travel or tour with the film's print. For those of you who have never seen original film cans: they barely have enough room to accommodate the print, let alone a full-sized rolled movie poster. So the posters were folded up, slid between the film reels and shipped off to the next theater. Despite the demand for promotions before a film's arrival, the posters were still being folded and shipped in manila envelopes, complete with ad sticks or lobby cards in order to help properly promote the film early. As a result, by the time the print arrived for opening day, a buzz (and hopefully a line around the block) was almost guaranteed. But after the demise of smaller local theaters and drive-ins, leading to the birth of the multiplex, studios began shipping out 10-50 posters all at once (rolled) in a single tube for upcoming films due out in the coming days, or even months, so that the theater can further alert the public of coming attractions they may not be aware of. Back then, sometimes the production companies were just happy to get the film in the can on time, much less being concerned with the best possible avenue to send the posters out. As far as collectability is concerned, finding an early film in a rolled form can be a real score that can translate into big bucks. Some copies of John Carpenter's Halloween have been seen on auction sites sell-

ing for \$500-\$700 for a mint rolled one-sheet, while its folded counterpart sells for far less. The main reason for this is the corruption of the image, due to deep fold lines that often damage the artwork or photograph found on the poster. The color on the bends often wears away leading to white lines forming throughout the image. Many anal collectors are savvy to this fact, and will never buy a folded poster, happier still holding out for that perfect example (even if it may never come along). Most other collectors don't mind the white lines... stating that they give the poster a seasoned and nostalgic exhibi-



tion, similar to that of the poor film stock for the movies themselves (battered and damaged from consistent use).

Movie posters were reintroduced in the 1980s for films about to make the big jump to the home video marketplace. Printed in various sizes (from 27x40" to 11x17") these video store promotions were generally repeat-visuals of the theatrical marketing campaign with the addition of "Coming Soon" or "Now Available on Video Cassette" text printed somewhere under the art. These tagged posters were often for low-budget cinema fare (from the horror genre specifically), and not big-budget release blockbuster films. This is often how many of us (who grew up in the '80s) saw posters for films like *Make Them Die Slowly* or *Puppet Master* for the first time. During the '80s and '90s, many of these posters were (and sometimes still are) confused for real-theatrical released one-sheets. One of the best examples of how such a tag-line affects collector pricing came with this magazine editor's acquisition of both theatrical and video store posters for *Return of the Living Dead 3*. The film was released in extremely limited markets theatrically making the poster value in the range of \$50 average (for a video store poster) to \$100 plus for theatrical. Most of these DTV posters, much like their theatrical counterparts, could only be obtained by collectors via store owners either selling or giving-away said posters. Many mom 'n' pop shops were known for giving away dozens of newly-released posters weekly to make room for the next batch on the wall, allowing kids and collectors alike a chance at taking home these yet-to-be-rare collector items.

In today's market, with the emphasis of Netflix and other online rental forms, MySpace adverts, and online advertising and reviews, direct-to-DVD movie posters are rare if not solely relegated to convention promotional items usually in



← US One-Sheet - 27x41" →



← US One-Sheet - 27x40" →

the 11x17" scale. As a matter of fact, the 11x17" scale has been accepted by collectors the world over as an ideal size for collecting promotional and reproduction movie posters. The size is perfect for framing, taking up a fraction of the space a regular one-sheet would. On eBay, and at horror conventions alive, dealers attempt to make a small fortune off these small-scale collectibles. The value of these (if not bootleg, which most are) are relegated to the price of the paper and ink... or the buyer's interest in spending money on such an item - roughly and regularly found for \$10-\$15 a pop.

Only with an added autograph, can fetch a higher dollar amount. Due to their ease of reproduction, maintaining a value on these items is pointless - although due to their accessibility at conventions, they make for great autograph fodder.

Today the poster has become one, if not the number one, key to promotion and collecting of a film. Studios often take successful posters and re-release them to chain-stores as smaller 24x36" bedroom posters, meant for kids or collectors unwilling to pony-up the bucks for the real deal. Classics, such as *Evil Dead*, *Dawn of the Dead* and *A Nightmare on Elm Street* can still be seen in Spencers or even Wal-Mart stores for purchase. Many studios will introduce 27x40" posters of new films for conventions or mass-retail availability, most of which are reprints, and not theatrically-released double-sided one-sheet movie posters (a collector can I.D. an original modern theatrical poster based on its double-sided image). With the collectability of the posters - some studios have even began selling original-issued prints online via their web stores sometimes even signed by the cast and crew. The movie poster has always been an eye-catching piece of promotional material. Hell... that was always their intent! But after one-hundred years of the format, and the various changes it has seen (albeit at times minimal and confusing), we hope collectors and non-collectors of these items alive appreciated this peek into the ins and outs of movie poster history. Stay tuned for more HorrorHound Tech Specs detailing the collector market's close-int relationship with the beloved movie poster! 🍷



← Mini Poster - 11x17" →



← US Video Store poster - 27x40" →

In the early days of cinema, movies were often released multiple times over the course of many years (and decades). Horror films in particular were re-released from the early 1960s all the way up to the 1980s! Because of these theatrical reruns, new movie posters were often created by the studios using familiar source material often found within the film, helping lure the viewers in for a possible second (or third) viewing. This has resulted in what is known as Advance, A, B, C, etc. style one-sheets. While most pre-80s poster designs functioned as an updated advertising tool for local theaters about to replay classic films, the Advance sheet (introduced in the mid-80s) actually served as a teaser-poster, revealing as little information as possible to create as big an impact as the studio could muster from releasing these posters so far in advance (sometimes as much as a year). These posters generally included the title, an iconic image or logo, and almost never included a release date. Later posters (for these same films) would be issued with more facts (for: cast and crew), images and release information included. Later studios began creating multiple posters for the same film (to be released at the same time) in hopes of gaining audience interest in varying ways (if the first poster (A) doesn't get you - the second (B) poster will). Today, these multiple poster releases are very common and have resulted in "character sets" singling out key players.

# TOY NEWS MEZCO CINEMA OF FEAR



For Toy Fair, this past February, Mezco unveiled an entire army of new products featuring the trio of icons from the New Line Cinema House of Horrors ... expanding past their 7" scale action figure line (of which series 4 is set to hit stores this April, sans Part 3 Leatherface (who was pulled and will be part of an unannounced Cinema of Fear series 5)). Mez has a slew of new style renditions of Freddy Krueger, Jason Voorhees and Leatherface.

First up is a kid-friendly series of Tiny Terrors. These 2" single-packed caricatures will be part of a new line of less-intimidating killers (yes, kids do love these characters!). Look for this first set to be available in mid-August. Keeping in line with the kid-friendly product, look for a three-piece set of 7" plush versions of these same slayers available this October (colors and details are subject to change).

Fans of Mezco's Living Dead Dolls will be pleased to see Jason making his return to the series with costuming and design based on the new hit remake. Jason was shipping as of press time, for a March release (with an SRP of \$40).

One of the biggest moves for Mezco is the switch to a 3.75" scale action figure line. Shown at bottom of the page, these three characters will come single-carded and feature blood splattered bases. They have more articulation than their 7" counterparts and include such accessories: a removable mask and machete axe (for Jason), hat and garbage can lid (Freddy), and chainsaw with mallet (Leatherface). Look for these in stores this September. A vinyl stylized Freddy is also planned (shown at left), although no details on its release have been revealed.



# GOOSEBUMPS

Proving horror isn't just for adults, Mezco has acquired the rights to produce products based off *Goosebumps*, the decade-old R.L. Stine created series of books (and later, television series). Figural characters and plush based on the various popular icons found in the series (including Slappy, the ventriloquist dummy) are set for production. The *Goosebumps* series took standard horror fare and twisted it for a mostly kid-audience, injecting a flavor seen in similarly-themed comic fare such as *Tales from the Crypt* (and other EC titles). Such horror standards seen throughout the *Goosebumps* series includes the killer scarecrow, mummies, vampires, werewolves, masked maniacs, ghost stories, creatures from the swamp and so forth. While hardcore horror punists may not be lining up to pick up these fun new collectibles, we thought the 20-somethings who read this popular book series as kids - or kids themselves (yes ... kids read this magazine) - would get a kick out of what's in store from Mezco!



Outside of the Living Dead Doll Jason (shown at left), a 7" scaled version of the remake character is now available at retail, and comes with the hockey masked head or the sack head (exclusive to comic book stores). A 12" version of this figure is also on the horizon (shown here), set for a July release, and includes a cloth coat. This 12" scaled figure will also come with a hockey mask or the sack head (exclusive; not yet revealed). Also shown at Toy Fair (but not shown here) was a 12" scaled rotocast Leatherface based on the original Texas Chainsaw Massacre. Look for releases of this exciting piece, along with product details, to be released next issue. All dates mentioned on the above Mezco products are subject to change. All sculptures pending final approvals.

# TOY NEWS

Rabid for Resident Evil collectibles? Check out page 32 for our full-on retrospective. Until then, feast your eyes on this set of three figures based on the upcoming Capcom "RE" sequel. Below, a yet-to-be-released film has yet another killer piece of merchandise in the form of Sam (Trick 'r Treat). This 7" scaled figure is now available at local specialty stores. Also look for Friday the 13th prop replicas, including Jason's mask and machete!

## NECA RESIDENT EVIL 5



At Left: Bowen Designs, a popular (and long running) producer of Marvel Comics mini-busts, recently announced their first foray into the world of Marvel Horror, with the release of this Tales of the Zombie mini-bust. Retail for the piece is \$45!

At Right: Bif Bang Bowl Productions, who initially released a Dexter Morgan bobble head (and blood-spattered variant) this past fall, based on the popular Showtime television series, are back at it again, with bobbies of three more popular characters from the TV series, including Deb (Dex's sis), Doakes and Rita.



# TWILIGHT SIDESHOW COLLECTIBLES

Tonner Doll Company announced this past December that they were about to descend into the world of vampires with a new series of high-end collector dolls based on the characters from *Twilight*. These 15" tall Edward and Bella dolls can be purchased (pre-order) today on Tonner's webstore for \$125 each. Visit [www.tonnerdirect.com](http://www.tonnerdirect.com) today!



Every February brings a host of new toy announcements (thanks to the long-standing New York Toy Fair event). While not every toy company attends this annual event (as does Sideshow Collectibles), that doesn't mean the announcements are stagnant. Case in point: Sideshow's new premium format Patient Zero figure, based on the Sideshow braded zombie toy line *The Dead* (\$279.99). Also announced, a new 1:1 scale bust based on the Universal Monsters classic title character from *Creature from the Black Lagoon*. Visit [www.sideshowtoy.com](http://www.sideshowtoy.com) for ordering information!

**Did You Know?** NECA Toys also unveiled a new *Twilight* action figure, this time based on the character of Bella (which will be available in a two-pack with boy-vamp Edward).

# TOY NEWS

## PROMO FUN

We may have temporarily moved it into the Toy News section, but our excitement over this season's promo fun is at an all-time high! Cool stuff found this past couple months includes a prop Jason mask (in a Camp Crystal Lake box [with sound and postcard]) for Friday the 13th; a knit cap for Universal's Rise of the Lycans; a key-chain and mousepad for My Bloody Valentine 3D; and a party flashlight for Mummy 3 on DVD!



Interested in "Friday the 13th" movie promo items? If you can't make it to a local convention (a common place for freebies) or studio launch party, check out the Horror-News eBay auction site located at [www.horrornews.com](http://www.horrornews.com).

Horvic-Ness

## GENTLE GIANT

After a minor delay in Gentle Giant's horror brand resin statue/mini-bust releases, look for a number of their already-announced pieces to finally be hitting stores (even as this issue ships). Leatherface and Chip Top (Chulawaw Massacre 2) and Jason (Friday 6) will soon be joined by the claw-gloved killer Freddy Krueger (shown here) as well as new pieces based on Jason (Friday vs. Jason) and Pan's Labyrinth! Check our next issue for images and information.



## AMOK

With only one figure "in the can" (*Day of the Dead's* Bub) and two additional figures announced (*Killer Clown*, *Dr. Tongue*), AMOK Time Toys may not have the background of

## MONSTARZ

a major toy industry player, but their acquired licenses to date have definitely been impressive. Case in point? They are releasing a flickin' Tarman action figure from *Return of the Living Dead*!! Pretty cool, huh? Look for this bad boy to street around October 2008. Other new announcements from AMOK include a new 7" scale figure of "The Hostess with the Mostess," Elvira as well as 12" figures of Herbert West, the Re-Animator (based on the likeness of Jeffrey Combs), and *Ill The Terror* from *Beyond Space* (including a color or a black and white color schemes!).

Lastly, look for a 12" figure of Vincent Price from *Masque of the Red Death* (shown on opposite page).



In *HorrorHound* #10, we ran an article on the 10 most wanted horror action figures. Regan MacNeil, Herbert West and Tarman were three of the top requested names on the list, followed by Fulci's *Zombie*, Jack Torrance and the *Monster Squad* ... hmt!



# Comic Books

Marvel Comics' latest (and supposed-final) mini-series based on the Marvel Zombies universe has wings it up, but we wanted to take one more look at the covers that made up this four-issue run. Each cover is based on a classic "zombie" poster from cinema past.



## Out of Obscurity and into Comics

Blue Water Comics, makers of the Ray Harryhausen series of titles and the Vincent Price Presents anthology series, has announced a more horror film focused series of comic books planned for this spring. Three titles in particular, which are expected to expand upon stories originally brought to the big screen, include Warlock (based on the Lionsgate licensed character), Plan 9 from Outer Space (a sequel dubbed Strikes Again based on the classic Ed Wood film), and Leprechaun (not shown). Each series is expected to feature variant covers of each title, and are but the first in a hopeful long series of newly-released stories from those very overlooked film franchises.



Dynamite Entertainment continues to crank out their ever-popular Army of Darkness comic book series (that, as many of you know, has been broken up into several mini-series). As of this issue, a Christmas one-shot titled Ash's Christmas Horror was made available as well as the continued regular series Hellbaiters and Deadbeats and the Army of Darkness/Xena crossover mini.



Marvel Mox's adult comic series dubbed Dead of Night is back, with the tale of Devil Slayer: Sergeant Don Sylva, who returns to Iraq for a third tour of duty, descending into Hell itself. The renegade DevilSlayer takes Marvel's Dead of Night to terrifying new heights, from horror novelist Brian Kervin and artist Chris Samnee! Look on the opposite page for more Dead of Night news!



BOOM! Comics has wrapped up their four-issue mini-series based around H.P. Lovecraft's Necronomicon, the religious text featured in dozens of Lovecraft's short stories and novellas. Necronomicon is written by long-time fan-favorite William Muenster-Leebs, with gruesome interior art by Andrew Rietz and screen-inducing covers by J.K. Woodward. Now available at your local comic shop.



# So You Think UND

Since the focus of this issue seems to be the walking a little zombie trivia contest. We worked hard to make it. We have compiled a list of the 29 most obscure zombie most extreme makeup effects to simple pale paints, we're Japan, the UK, Italy, Spain, France and the US are all represented.

So if you are up to the challenge, and think you up shown on this page, take out your Sharpie and match the portrait to its correct film title below. We have completed the you've proven you know your undead, go ahead, write a piece of paper and mail them to the HorrorHound office. You'll happen to be one of the first to submit your entry, you'll Wen's latest interpretations of the classic MEGO action figures based on the grand daddy of all zombie films - Night of the Living Dead. Have until April 25th to enter! Just mail your picks (your address, e-mail, age and sex) to: HorrorHound Magazine, PO Box 710, Milford, OH 45150. Please, only one entry per person.



- 4 RETURN OF THE
- NIGHT OF THE LIVING DEAD
- PLAGA ZOMBIE
- LIVING DEAD AT MANCHESTER MORGUE
- RETURN OF THE LIVING DEAD 3
- NIGHTMARE CITY
- CEMETERY MAN
- FLIGHT OF THE LIVING DEAD
- WILD ZERO
- ZOMBIE STRIPPERS
- BURIAL GROUND
- ZOMBIE HOLOCAUST
- DAY OF THE DEAD
- GRAPES OF DEATH
- NIGHT LIFE
- CHILDREN SHOULD'NT

# You Know Your DEAD

Dead, we thought it would be fun to challenge our readers, with one difficult for even the most hardcore zombie aficionados, captured on film. From the putrid to almost attractive, from the rare to a varied list from around the world. Films from New Zealand, featured, rounding out this extensive cemetery of images.

Identify each zombie number of the zombie first one for you! Once out your answers on a If you are correct and could win one of Fear line from the '70s. the Living Dead! You ing with your name, "I Know My Undead," household.



THE LIVING DEAD  
(1990)

- ZOMBIE
- ZOMBIE LAKE
- DEATH DREAM
- ZOMBIE DIARIES
- UNDEAD OR ALIVE
- NIGHT OF THE CREEPS
- THE VIDEO DEAD
- ZOMBIE CULT MASSACRE
- NIGHT OF THE ZOMBIES
- DEAD HEAT
- RE-ANIMATOR
- DEAD ALIVE
- REDNECK ZOMBIES

PLAY WITH DEAD THINGS





# RESIDENT EVIL

The Survival Horror • By Mike Wasson  
A HORRORHOUND RETROSPECTIVE



## Resident Evil: The rebirth of the Zombie Subgenre

We at HorrorHound appreciate the details and history behind the icons of the horror industry. In the past, we have delved into the backstory of such cinematic gems as *An American Werewolf in London*, *Re-Animator*, *Hellraiser* and *Halloween*. In researching and producing these articles, we strive to present a solid presentation of not just the information pertinent to the history of the

film, its production, and its effect on pop culture and the

industry the world over - but an archive of the title's prototypical history through the world of memorabilia. Movies that have made their stamp on this world in such a way that companies across the globe have invested their time, effort and money on producing not only posters, but comic books, action figures and video games... either as a result of love for the property... or exploitation of its fanbase. Either way, as horror fans never seem to mind when a corporate entity decides to take a character such as Jason Voorhees and squeeze him into a comic book or even a Nintendo cartridge. It is extremely rare, however, when this process happens to occur in a complete reverse of trend.

In the mid-90s, Capcom - a long-standing video game company hailing from Japan - released a new video game title which placed the user in a horror environment. A world where a creepy old mansion had to be explored, weird sounds and flickering lights were all-encompassing... and the rooms of the building housed the walking undead. *Resident Evil* was a video game hit like the world had not seen since the days of *Mario* and *Sonic the Hedgehog*... the difference is, you now had to survive from a horde of zombies whose purpose is to eat your flesh... a big differ-

ence from chasing coins and eating mushrooms in hopes of saving a princess. The game spawned a new series of titles utilizing the term "survival horror"... Just like *Resident Evil*, the games in this horror subgenre of gaming spawned a number of sequels, comic books, action figure lines and varied merchandise. Some of them even became big production feature films (*Silent Hill*, *Fatal Frame*). While some may argue the validity these films deserve (especially in the form of an eight-page magazine

Shown on this page: Maniour Japanese and US releases of the original *Resident Evil* game. At left: The original Capcom box for *Sweet Home* (released in Japan).

retrospective feature), the effect they have had on this industry is without question. *Resident Evil*'s film counterpart was the first time a big-screen zombie outbreak had been seen in years - after what seemed like an eternity of bad or limited-release indie undead features (including such better films as 1992's *Braindead*, 1993's *Return of the Living Dead 3*, and 1994's *Dellamorte Dellamore*) and ushering in a renaissance of new zombie apocalypse masterpieces (including 2002's *28 Weeks Later*,



2004's *Dawn of the Dead* remake and 2004's *Shaun of the Dead*). With these films in the can, and a new game due in stores March 13th, 2009 - this is the ultimate time to celebrate 10 years of the Umbrella Corporation and their lifeless offspring known as the *Resident Evil*.

**Biohazard ...**  
Welcome To The World Of Survival Horror  
*Biohazard* (*Resident Evil*'s native Japanese title) was initially based off a Famicom haunted house game known as *Sweet Home* (1989). *Sweet Home*, directed by Kiyoshi Kurosawa (*Pulse*) and heavily inspired by classic house-of-horror cinema was, in fact, a tie-in to a movie released at the same time in Japan, with FX by the legendary Dick Smith, pitted a group of innocents against all manner of spectral fiends inhabiting an old, gothic mansion. The basic premise was re-conceived and resurrected by Shinji Mikami (*Resident Evil*'s proud father, who initiated the series and continues to have a guiding hand in it to this day) as an *Aliens*-meets-George Romero tale of a squad of soldiers investigating the ground-zero of an outbreak of zombies and viral mutants. Originally, the game was to retain its supernatural premise, complete

## Biohazard ...

with murderous ghosts as its principal foe, but jettisoned the spooks in favor of a more modern approach.

Released in 1995, the game was a huge success, spawning the new term "survival horror" in the process. The idea of the gamer having to act out the basic elements of a horror film, in order to beat the game, was essentially new to the video game industry. By turning down the lights of your game room and embarking on a storyline through the spooky mansion - uncovering the truth behind our zombie outbreak - you became invested in the storyline and your character. This hook helped make the game all the more scary, and appealing, to a gaming com-

community.



The original *Resident Evil* game box for US PlayStation systems.





munity who had tired of Mortal Kombat fighter knock-offs and RPG fantasy games (which had been the most popular of titles available at the time).

## Resident Evil Invades America

Released in America the following year as *Resident Evil* (albeit in a slightly censored version), the game was an enormous success, due in no small part to America's long-standing obsession with horror movies. Indeed, *Resident Evil* was like

an interactive classic-horror orgy... with everything from Fulci to Romero, Carpenter to Cameron, a little of the *X-Files*, and everything in between showing as obvious influences.

*Resident Evil* tells the deceptively simple tale of a group of S.W.A.T.-esque soldiers dubbed S.T.A.R.S. (Special Tactics And Rescue Squad), sent to investigate their missing compatriots... who, in turn, were sent to investigate a series of cannibalistic murders happening in the suburbs and outskirts of sleepy, Midwestern Raccoon City! What they find is far from the marauding cult they expected to find hiding out in the foot hills of the quiet, all-American town, they find nothing short of the living dead! Chased by a small army of vicious zombie dogs into a nearby mansion, they soon learn that the castle-like estate is situated in the middle of nowhere for a very, very good reason. Host to a genetic experiment gone completely awry, the grounds have become infested with hordes of ghouls and all manners of unimaginably freakish, blood-crazed abominations (culminating in the towering, heart-exposed, claw-dragging superbeast, the Tyrant) that, if not stopped at the source, could very well spell the end of humanity!

Fan-favorite characters Chris Redfield, Jill Valentine, traitorous team captain Albert Wesker, and lovable, bearded teddy bear Barry Burton ("I hope this is not CHRIS' blood!"), are introduced in this chapter, along with virtually every major plot-point active today... but its beasts, blood, and the utterly chilling atmosphere that ensured that no

Shown on this page: *Resident Evil Director's Cut* and *Resident Evil 2* game carts for PlayStation and Nintendo64.

one would soon forget what has consistently stood as a high-water mark in horror gaming.

A sequel went into development almost immediately, and *Resident Evil: Director's Cut* was released as a stop-gap. Intended to be the uncensored, uncensored Japanese version in all its cannibalistic glory, a miscommunication led the game to be released yet again in its chopped incarnation,

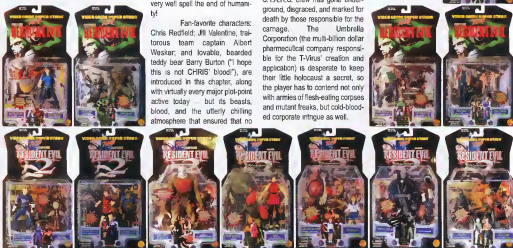
although with an extra tidbit of gameplay here and there to slave off the masses. Interestingly enough, a *Resident Evil* live-action feature film was announced (in

the packaging, no less) with the *Director's Cut* release... but more on that later.

1998 saw the triumphant release of *Resident Evil 2*, which took its claustrophobic tale of zombie horror into the streets for a high-apocalyptic nightmare through a quarantined city. This time, the horrors of the T-Virus - the mutagenic virus responsible for the outbreak in the mansion - has spilled into the streets of Raccoon City, leading to a full-scale Romero-style epidemic.

Rookie cop Leon Kennedy makes the mistake of

showing up for his first day on the job during the zombie uprising, and through a twist of fate runs into Chris Redfield's little sister Claire. Claire rolled into town in search of her brother, not knowing that the entire surviving S.T.A.R.S. crew has gone underground, degraded, and marked for death by those responsible for the carnage. The Umbrella Corporation (the multi-billion dollar pharmaceutical company responsible for the T-Virus' creation and application) is desperate to keep their little holocaust a secret, so the player has to contend not only with armies of flesh-eating corpses and mutant freaks, but cold-blooded corporate intrigue as well.



All three assortments of Toy Biz's successful line of *Resident Evil* action figures. Most releases included two character figures, including fan favorites such as Hunn, Licker, and various zombies!



# RESIDENT EVIL

Letting loose a new army of virally-induced monstrosities (along with some encoining favorites), *Resident Evil 2* features some of the series' finest creatures. The sequel's mutant mainstay, the Lickers (eyeless, inside-out maelstroms of exposed flesh and dripping brain) earn their name with a three-foot razor-tipped tongue, impaling anyone they come across. As if that wasn't bad enough, you can HEAR the click-click of the creatures' oversized claws as they skitter along walls and ceilings in the distance, hissing like an angry death rattle. An Alien-like parasite rips out of a man's torso and grows into a giant hell-baby (in a scene taken directly from the 1989 underwear monster epic *Leviathan*), vomiting up more of its kind into the city's fetid sewers. Expanding on the first game's final boss the Tyrant, is the trench-coated, Terminator-like Mr. X, a Tyrant specimen fully developed and trained ... trained to hunt down little Sherry Birkin, daughter of William Birkin, a rapidly mutating scientist that ultimately resembles a freight train-sized slug with more razor teeth than a great white. Sherry unknowingly has

the only surviving sample of the G-Virus (a far more dangerous offshoot of the T-virus which her father engineered for Umbrella) on her person, making her the target of virtually every fiend in the game, in a climax taking place in a gigantic underground lab miles beneath Raccoon City.

*Resident Evil 2* was innovative not only in its scope and story telling, but in its



gameplay as well. This chapter introduced the "Zap System," wherein the game unfolded over two "scenarios," one from the perspective of player A and one through the eyes of player B. Starting the game as, say, Leon, you progress through the adventure from Leon's point of view. After completing the game, you could then start over as Claire and progress through the same adventure from a completely different starting point, encountering different characters and events, and only by completing both scenarios could the complete denouement to the story be unlocked, thereby shooting replay value through the roof. Adding further STILL to the game's already considerable replay potential was the inclusion of unlockable characters Hunk and Tofu. Complete both scenarios without saving more than once, with an "A" ranking (awarded for small

amount of saves, short play-through time, etc.), and a side story slaying the character Hunk - an Umbrella mercenary sent to obtain the G-Virus from Birkin, leading to the Raccoon City outbreak - became yours to explore. Do this THREE times(!), and you unleash a variation featuring Tofu ... a literal, walking chunk of tofu with a barst and combat knife as his lone weapon! Only the bravest and/or most foolish endeavored such a quest!

Expanding and perfecting every element that made its predecessor so blood-curdling and enjoyable, *Resident Evil 2* was terrifying, epic and utterly effective ... and it should have been. Capcom was so dedicated to getting it just right, they made it through two-thirds of development on a prototype (dubbed



An assortment of novels written by S.D. Perry from the world of *Resident Evil*. Visit [amazon.com](http://amazon.com) today for more info!



Shown on this and opposite page are a number of Pelodolls. Marking figures released from their *Resident Evil* license. Possibly the best representation of the characters from this stored giant, these assortment of figures were released, as well as various resin and vinyl dolls/busts based on characters Milla, Jill Valentine, William G. and Claire Redfield. Also shown are the various exclusive figure releases including the cameo gear Soldier Zombie and last-We devoured Leon and Claire





Resident Evil 1.5 (by the fan community), only to scrap it last minute and start from scratch because they felt it wasn't up to snuff! Intriguingly, some of the story threads planned for that initial version of Resident Evil 2 - most notably the dissolution of the Umbrella Corporation after being exposed to the public - would find their way into the franchise in later installments. The pink leather-clad, Moto-Cross champ lead character Eliza Walker (replaced by Claire in the finished version), on the other hand...well, that one they decided, perhaps wisely, to leave in the past.

And

as a mind-blowing harbinger of things to come - or not to come, as it would turn out - Capcom employed none other than George A. Romero to direct their live action TV spot for the game. The commercial centered on the besieged RPD, surrounded by shambling carcasses and burning wreckage. As a ruined corpse reanimates before our very eyes, and Leon and Claire try to survive hordes of the hungry dead behind every doorway, it comes as close to what Resident Evil would look like perfectly adapted as we're ever likely to see. Featuring putrid FX by none other than Screaming Mad George (*Bride of Dr. Frankenstein*), the commercial was so intense that one of its zombies actually won a coveted spot as Fangoria's #171's covergirl.

It was a little

T O O

intense for

American audi-

ences, however, and has only ever

seen release in its full form in Japan!

A making-of video - complete with

misant William Birkn action figure -

was released to lucky Japanese fans,

and has since become a coveted col-

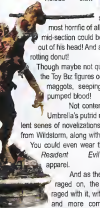
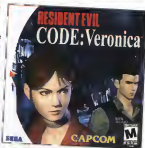
lectible. And that wasn't the only one.

## A Licensing Giant Unearthed

With the one-two punch of Resident Evil 1 and 2 a mere two years apart, Capcom had unleashed a undeniable phenomenon. And that could only mean one thing...merchandise! No stone was left unturned, and first out of

Shown on this page: Resident Evil Code Veronica and Code: Veronica X for the Gamecube and Dreamcast systems

the gate was a line of gruesome action figures from Toy Biz. A line of super-detailed figurines was already available in Japan, but Toy Biz decided to go in a slightly different direction, loading the figures down with action features, including zombie-dis-membering, zombie-dog-exploding, zombie-rising, vicious claw-



swinging, and most horrific of all, a putrescent zombie cop who's entrail-bloated mid-section could be blown in half, AND whose brain could be torn out of his head! And as a bonus, the blue-clad fiend came clutching a rotting donut!

Though maybe not quite as detailed as their Japanese counterparts, the Toy Biz figures oozed with vile details, decaying flesh, swarms of maggots, seeping wounds, and a Tysant heart that actually pumped blood!

Not content to merely invade toy boxes across America, Umbrella's putrid minions stormed the world of print with an excellent series of novelizations by S.D. Perry, and a line of comic magazines from Wildstorm, along with trading cards, posters, calendars and the like. You could even wear the dead with a seemingly unending stream of Resident Evil apparel.

And as the series raged on, the march raged with it, with more and more companies crawling out of the woodwork to grab a piece of the rotten pie, with (the sadly defunct) Palisades Toys picking up where Toy Biz left off, producing perhaps the best figures yet.

As Resident Evil's pop-culture presence reached a fever pitch, the living dead began to spread beyond the confines of Capcom's cult hit, and into the world at large - particularly the world of comics. As a direct side-effect of Resident Evil's continuing popularity, the late '90s experienced a mini-boom of zombie comics, with numerous companies putting out their living dead



books simultaneously. This short-but-sweet boom saw the likes of Dark Horse's *Zombie World*, Caliber's *King Zombie* (an extension of their classic *DeadWorld*), and *Chaos'* long-running *Evil Empire*, proclaiming itself to be "The Resident Evil of comics." Though the trend didn't last long, it definitely prefigured the current reign of the zombie in the four-color realm!

## Survival Horror Continues

Knowing not to let the grass grow under their empty casket, Capcom released *Resident Evil 3: Nemesis* in the fall of 1999, a mere year after *Resident Evil 2*. More of a side-story, it fleshed out the events and timeline of *Resident Evil 2*, taking place primarily one day before, and one day after the events of that game, and featuring S.T.A.R.S. member Jill Valentine, one of the few survivors of the first game.

Taking the previous chapter's apocalyptic scenario even further, *Resident Evil 3* unfolds all across the ruined Raccoon City, as opposed to starting out in the streets and then confining itself to a specific area. An endless nightmare of walking, gut-leaving dead and raging mutations, *Resident Evil 3*'s greatest horror is the ever-mutating, gigantic seek-and-destroy monstrosity, Nemesis. Coming off as an unstoppable cross between *Resident Evil 2*'s terrifying Mister X and a militant centipede, who tracks you from room to room without limits or mercy - at one point blowing your rescue copter out of the sky with a rocket launcher!

A scant year removed from THAT, Capcom released *Resident Evil: Code Veronica* for the Sega Dreamcast in 2000, the first entry of the millennium. Less epic than *Nemesis*, *Code Veronica* instead stood to further the lion's share of the plot that would be in effect long-term, much of which is still playing out today. Most significantly it reintroduced the character of S.T.A.R.S. vet Chris Redfield, another of the mansion incident's battered survivors and upcoming star of *Resident Evil 5*. Moreover, it resurrected the now mutant-powered Wesker, the original installment's traitorous heavy (now working for a rival shadowy corporation, eager to steal Umbrella's research), who features heavily into the franchise's current story arc.

One of the most striking additions to the Dreamcast's first and only exclusive chapter was the surreal and truly unsettling *Nosferatu*. Named after the eponymous 1922 horror classic (one of the silent-era's German expressionistic masterpieces, along with *Cabinet of Dr. Caligary*, *Metropolis* and *M*), *Nosferatu* emerges out of the snowy mist, bound, blind-folded, and wearing what looks like a burial shroud from its waist down, resembling nothing so much as an ashen carcass from an S&M dungeon. As if that weren't bad enough, enormous, praying mantis-like appendage erupts from its back threatening to slash the player to death! The *Nosferatu* is easily one of the most hair-raising and unique creatures on display in the entire game. Interestingly, around this time a



*Resident Evil* prequel was announced, to detail the hellish events endured by the S.T.A.R.S. Bravo Team the day before the *Resident Evil* mainstays come looking for them in the classic original *Resident Evil*. Zero was to be the first original installment for the Nintendo 64, but the platform folded... leaving the game seemingly dead until the franchise hit its second golden age on the Nintendo Gamecube.

## Resident Evil Invades the Box Office

During the development of *Resident Evil*'s first gaming sequel, the franchise was being prepared for the jump to the big screen. Alan McElroy (*Halloween 4*, *Wrong Turn*) was brought in to write the script, while The Vanshings' George Sluizer was courted to direct. Bruce Campbell, while never mentioned officially, was widely rumored to grab a starring role. Early script reviews indicate that it may have emerged with a mixed bag of strange alterations and genuinely effective scares. A slow walk across a room of sprawled corpses - who may or may not be zombies - along with a giant wasp attack on an elevator hint at suspenseful horror, while Wesker's mutation into the Tyrant and preening elements from *Resident Evil 2*'s apocalyptic scenario raise some serious questions. And the Jill Valentine shower scene... crass, but certainly welcome.

But this was not to be. In 1998, a very familiar name was brought in to shepherd the game to the screen - none other than George Romero. Not only did his taking-over the project make perfect sense, but his script hit all the right marks. While not perfect, and in need of a bit of tightening, Romero's *Resident Evil* script was a faithful adaptation of the first game, all characters and monsters intact. Stand-out set-pieces include a pack of zombie dogs attacking a farm and eviscerating the horses, giant plants sucking all the moisture out of human bodies, terrifying Hunter attacks, zombies sprayed with acid and continuing to crawl after their prey while dissolving, full-on zombie feasting, and the big badass Tyrant wreaking maximum carnage. Toss in some zombie sharks, fan-favorite Barry Burton's character seemingly written for Ken Forney and the line "Christ... it's like *Night of the Living Dead*!", and you've got your recipe for box office gold... or not.

After toiling away on numerous drafts, Romero and the production company could not see eye-to-eye on what the movie should be, and Romero was let go from the project, to the shock and despair of fans everywhere.

A few false starts were announced during the time the project was in limbo. One script involved a near future where the world's major diseases were cured, leading Umbrella to create the T-Virus to ransom the cure, but ultimately the studio went with a director who was as close to a sure bet as they could ask for: Paul W.S. Anderson. Anderson, whose *Mortal Kombat* adaptation had, up to that point, been the ONLY successful video game film, conjured up something quite different than previous





game's cannibal fury had been neutered, its fan-favorite creatures ignored, and that it was a largely missed opportunity. But with the film ultimately taking in over \$102 million in ticket sales worldwide (not even counting DVD sales and rentals), it was beyond arguing that Mr.

attempts. A proposed prequel to the first game, Anderson's script was designed to explore the events surrounding the outbreak at the mansion, and Umbrella's own failed first attempt to clean it up. Eschewing the characters, setting, most monsters and the trend-setting violence that went with them, it was a risky gambit - but one that paid off at the box office. Finally unleashed on March 15th, 2002, it played to packed houses and grossed an eventual \$40 million in the US alone. The film was controversial amongst many fans, who claimed the film

was too far removed from the games that spawned it, that the



epic off the ground - and it was time for *Resident Evil* to take another bite at the worm-infested apple.

Originally planned for release Halloween day, October 2003 (then pushed back due to the SARS outbreak), *Resident Evil: Apocalypse* (helmed by stunt coordinator Alexander Witt) was turned loose September 10, 2004. Based primarily on *Resident Evil: Nemesis* (along with random elements of Code Veronica), *Apocalypse* detailed the fall of Raccoon City to the zombie hordes, and featured

the genetically altered hero, Alice (introduced in the previous film), along with characters from the games, including Jill Valentine ... and the hulking Nemesis. Shambling off with over



Shown on this and opposite page: Various movie posters (US and Japanese) for the *Resident Evil* Trilogy. Below is an assortment of DVD, Blu-ray and PSP issues of these same films



Anderson's *Resident Evil* was a hit.

A hit and a harbinger, it was the first time in ages that zombies prowled the big screens of American multiplexes, and coupled with the stateside debut of Danny Boyle's stunning pseudo-zombie opus *28 Days Later* (released but a few months later here in the US, pulling in \$5 million more than *Resident*

*Evil*), managed to kick off a zombie film renaissance that shows no significant signs of slowing seven years later.

The Dead Walk ... and love it or hate it, *Resident Evil* helped kick open the casket.

## The Movies Continue

By 2004, the zombie apocalypse was in full swing. Zack Snyder's shockingly well-crafted *Dawn of the Dead* remake hit screens in March, grabbing \$50 million US, making it the single most financially successful zombie film of all time. The bonafide genre classic *Shaun of the Dead* was lurking just around the corner. Romero, having put his brush with Umbrella behind him, was finally getting his decades-in-the-waiting fourth *Dead*

\$51 million, and eventually taking in nearly \$130 million worldwide, the film was nevertheless blasted by even fans of the first film, proclaiming it to be an incoherent mess.

Faring far better was 2007's *Resident Evil: Extinction*, directed by Highlander's Russel Mulcahy, and written/produced by Paul

Anderson. At this point separating itself almost completely from the games, it nonetheless emerged a fun, splatery zombie infested Road Warrior, by-way-of *Day of the Dead*, set in the decimated ruins of Las Vegas. Splashing on all the gore, classic-looking decayed zombies, clouds of undead birds, and a crazed approximation of the Tyrant that had been missing from the series (along with the now-trendy lightning fast super zombies), the third entry was a gore-and-creature lover's buffet. Some of the practical effects were even supplied by none other than Bruce Spaulding Fuller, artist of the classic (and infamous) Gore Shrek horror comics Fanzoo put out in the '80s. An interesting note about this series, which





has been handled by the first film's director, Paul Anderson, was that Anderson (who appeared with Milla and other cast/crew) took stage for a San Diego Comic-Con Q&A session, where it was revealed that he was not allowed to kill off mainstay game characters, such as Jill Valentine or Leon Kennedy in his films. This is why these iconic *Resident Evil* heroes are never given lofty screentime or demise-inducing story-arcs.

While not immediately as financially successful as its predecessor (falling about a million short), it went on to pull in \$147.7 worldwide. With it, the trilogy reached the lofty height of \$380 million worldwide, cementing it as the most bankable series

of zombie films we have yet to witness. And of course ... the door is wide open for a sequel.

## Resident Evil 4 ... Horror Squared!

As *Resident Evil* hit its peaks and valleys at the theater, the video games that started the madness were taking a very different course. After years of saturation, with numerous lackluster sequels and side-stories on every available console (including *Gun Survivor*, *Outbreak*, and even *Resident Evil: Golden Thread* for Gameboy Color), the core series found a most unlikely home in which to roost - the Nintendo Gamecube. Viewed by many as a kid-friendly console armed at holdover Mario fans, Nintendo shattered its family-fun rep, and the rep of

*Resident Evil* as tired and blood-out, by literally rebuilding the franchise from the ground up.

2002 saw an unexpected treat with Gamecube's full-blown remake of the very first *Resident Evil*, with stunning graphics, vastly improved acting, and depths of horror the PlayStation original only hinted at. Not only was every area, character, and monster lovingly re-created, but a new (and bone-chilling) type of zombie was loosed into the fray, the *Crimson Head* ... a zombie that, if not burned upon destruction, returns - again(!) - from the grave as a bloodsoaked, shivering horror with bony claws and increased speed! Not only that, but a new boss was introduced in the form of a shackled, hunch-backed girl-thing with a patchwork hood of human faces! And as a bonus, a special unlockable mode was included, where all the zombies were *INVISIBLE* - an affectionate shout out to its *Sweet Home* roots.

Following hot on the heels of the spectacular remake came the long-awaited *Resident Evil: 0*, the prequel originally announced for the Nintendo 64. Exposing the true (leech-filled) origin behind the mansion outbreak, *Resident Evil: 0* was a vast romp through *Resident Evil*'s prehistory which tied together a lot of the series' dangling threads and





introduced an innovative play mechanic where it was required by the gamer to switch between two separate characters (Rebecca Chambers, lone survivor of the S.T.A.R.S. Bravo Team, and a very Kurt Russell-esque escaped con named Billy Cohen) on the fly in order to progress through the game.

But all of this was only a warm-up for what would ultimately usher in a new era of Resident Evil excellence... the groundbreaking Resident Evil 4.

Resident Evil 4 did what no game in the series had done since, well, Code Veronica; pushing the series forward. Set just short of present day (it was released in 2005—the story was set in 2004), all the pro-

sides, bursting from their ruptured heads like a nightmare image straight out of Carpenter's Thing! Speed, intelligence, farm implements, power tools, tentacles... they may not be zombies, but they sure as hell ain't half bad in their own right! And I say "power tools"?

Ushering into the series the most iconic single character since Nemesis, Resident Evil 4 introduced us to the horrors of the malicious Bag Man—a hulking Ganado with a potato sack tied around his head, aka Jason Voorhees, and carrying an enormous rusty chainsaw, aka Leatherface!



vious core chapters had been mined in 1998, so right off the bat the game was taking a step in the right direction. And a lot has happened since the Resident Evil salad days indeed. After the suburban genocide of Resident Evil 2 (and 3... and Outbreak 1 and 2... and ...), the Umbrella Corporation had been exposed and brought to justice, the infamous corporate entity finally dissolved in light of their crimes against humanity (a plot device they had been meaning to use for years, originally popping up in the aborted Resident Evil 1.5). And with Umbrella, went the series' ultimate manstey the zombies themselves! While the cinematic branch of the Resident Evil legacy had heavily tampered with core elements to questionable effect, here the shake-up managed to do the



At the root of all this mayhem is a cult harvesting an ancient, unknown life form (the parasitic Las Plagas) from a newly opened mine shaft (shades of The Boogers), and introducing it to the surrounding populace to create a controllable mutant hive mind, a "gift" they plan on sharing with all of civilization. To this end, they've kidnapped the president's daughter, Ashley Graham, intending to infect her and send her home to daddy! Enter: Leon Kennedy, now working directly for the US government as a special operative, no doubt thanks to having handily survived the Raccoon City apocalypse. Old friends, new allies, and some very unwelcome cameos abound, but what sucks the player in and



unthinkable and vanquish Resident Evil's greatest foe... stagnation. But luckily for the fans, the fiends replacing the classic fleshheaters were definitely up to the task. Called "Los Ganados" (Spanish for The Herd), they start out like a village possessed, a throng of peasants wielding an assortment of vicious tools and farm implements, working in concert to mutilate any outsider they come across beyond recognition. But as the game progresses, they are revealed to be infested with Lovecraftian

Shown on this (and opposite) page: More PlayStation and Gamecube Resident Evil games, including the most popular of the series: Resident Evil 4, Halloween masks (based on Lecher and Nemesis) as well as the character controller are also shown



keeps them hooked on this newly-refurbished Resident Evil universe are the horror elements, and here it absolutely does not disappoint. Not only does the player have to deal with wave after wave of crazed, tentacle-spewing, toothed-up Ganados, but new abominations squirm around each corner. These include a huge, tentacle-mouthed lake leech, enormous orklike fiends dubbed El Gigantes, cage-headed, blade-handed maniacs who hunt by sound, and a hooded high priest whose mid-section rips open and

Also shown on this spread: The extensive NECA action figure line based on both Resident Evil 4 and the "classics" (celebrating the game's 10th anniversary)





In Japan, Resident Evil merchandise is more plentiful (including this assortment of 12" Hot Toys figures), however, we have decided to focus solely on the US figure releases for this article. The 12" series shown at left are currently available on [sideshow.com](http://sideshow.com) thanks to an import deal with Sideshow Collectibles.



alongside, turning him into a wobbling, man-sized centipede!

The best, freshest installment since *Resident Evil 2* (and some say the best installment in the franchise).

*Resident Evil 4* had a very similar development history. An early version of the game was well underway, which seemed to involve a more classic, gothic setting and a host of apparently supernatural (or at least hallucinatory) elements, and one early version of the game was so radically different from its predecessors that it was re-vamped, emerging as *Devil May Cry*, starting up a franchise of its own!

## Evil Never Dies

Truly, the time to be a fan of *Resident Evil* is now. The refreshing and twisted new direction the series is taking is justifiably loved by fans old and new alike. *Resident Evil 5* looms right around the corner, promising to follow from the previous chapter's storyline while resolving some old ones, thanks to an encoring Chris Redfield. It's been said that after *Resident Evil 5*, a full-blown remake of the groundbreaking *Resident Evil 2* (in the style of the superb Gamecube remake of the first game) was being strongly considered. *Resident Evil* has made its presence known on the Wii with *Resident Evil: Umbrella Chronicles*, a shooter that condenses the entire storyline of the first four games, from Umbrella's point of view, and sheds light on aspects that have previously been hidden. The merchandise rages on (ever wanted to drink a tall, frosty can of T-Virus? Now you can!), Hot Toys is putting out a series of 12" figures based on *Resident Evil 4*, and in March, Wildstorm resurrects its line of *Resident Evil* comics with an ongoing monthly that explores the various threads of the overall mythology. And for good measure, their previous mini-series, *Fire And Ice*, is being re-released in a collected form just in time for the new four-color horrowshow. Sony has made an attempt to appease fans who were disappointed by the live-action films with the release of *Resident Evil: Degeneration*, a computer-animated, in-continuity film that bridges the gap between classic *Resident Evil* and the current arc. And for those who did dig on the previous live-action installments, plans are underway for a Tokyo-set continuation of *Resident Evil: Extinction*'s cliff-hanger ending. Tales are already swirling about the possible involvement of Patrick Tatopoulos, who scored big with fans for designing and executing the horrific (and spot-on) creature work in the big screen adaptation of

*Silent Hill*. Supposedly, the fourth cinematic

installment would take place primarily in Alaska and Japan, and feature another script by Anderson, though no director has yet been announced.

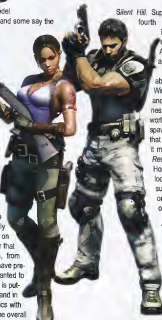
Born from the imagination of die-hard fight fans abroad, who thrilled to the likes of Romero, Fuja, Winston, and Botkin in darkened Japanese theaters and video stores, nurtured in sterile Capcom laboratories, unleashed into the living rooms of countless fans worldwide and back full-circle to the cineplexes that spawned it, *Resident Evil* speaks to the fans in a way that few properties can... because no matter how much it may have stumbled here and there along the way, *Resident Evil* was, essentially, created by us, Horrorhounds, thousands of miles away, wanting to let loose an interactive version of the type of splatery, suspenseful, flesh-eating fare that once loomed large on the cinematic landscape. And in turn, does so once again.

## The Fifth Installment Infects

*Resident Evil 5*, as you've seen, has a lengthy and important history in not only the annals of horror but in the history of video games as well. The series is still as important and beloved by fans and gamers around the world as when it first hit shelves a decade ago. And now, coming to a store near you in early 2009, will be latest entry into the *Resident Evil* universe with *Resident Evil 5*. This installment takes the series in a new

direction in more ways than one. No longer set in the oft beleaguered location of Raccoon City, the new game is set in the deserts of Africa. Another change is the style of game play which lends itself to gaming with friends, thanks to a new co-op mode.

*Resident Evil 5*, as said, takes place in Africa some time after the events in the previous entries. The game follows Chris Redfield, having lived through Raccoon City's outbreak, who has joined up with the BSSA (Biohazard Security Assessment Alliance). He's spent the intervening years fighting bio-organic weapons and their horrifying effects across the world. His new assignment brings him to the Dark Continent to investigate a new threat that is causing





## Simon Pegg on Resident Evil

And now for our special guest....

Fans of the zombie genre are well acquainted with Simon Pegg. He's sort of made himself the poster boy for zombie fans across the world and there's little wonder why. Simon is a huge fan himself, and he hasn't lost his love for the genre or his geek cred as his celebrity continues to grow. Simon's getting ready to start production on the third film in the "Cornetto Trilogy," which started with the beloved *Shaun of the Dead* and continued with *Hot Fuzz*. The new film, *Paul*, will star Simon alongside his beloved friend Nick Frost, and will deal with two comicbook geeks and aliens, and it will be filmed here in the States.

Even though he has this film, along with the new *Star Trek* flick coming out, Simon took the time to talk to me about *Resident Evil 5*'s upcoming release as well as the franchise's history and its effect on him as a gamer and a writer and filmmaker. For those who have yet to see it, you should check out Simon's TV series, *Spaced*, and specifically the episode "Art." That episode, as you will read, led to *Shaun of the Dead*, and it all started with *Resident Evil*.

**HorrorHound:** *Resident Evil* is one of the most important video games of all time. It's inspired many other games and took the console and PC gaming experience to a whole other level certainly. As a gamer, how do you rate it in the history of gaming and why?



**Simon Pegg:** *Resident Evil* wasn't the first survival horror title, but it definitely set the standard by which all survival horror would be judged. Its sophisticated narrative and cinematic direction, combined with the masterful manipulation of tension and the often claustrophobic third person, security cam style point of view set it a disembodied head and shoulders above the competition and secure it as a seminal moment in gaming evolution.

**HH:** *Resident Evil*, no doubt, helped sow the seeds of what would be *Shaun of the Dead*. How much influence did the game have for you, and how many times have you asked a girlfriend to dress up as Jill Valentine?

**SP:** The major influence the game had was its effect in reminding us how brilliant those films were. So precise were the game designer's efforts in capturing the spirit of Romero's relentless shufflers. I immediately felt inspired to revisit them, reigniting a passion and a fascination I'd developed at a young age. This then led us to including a zombie sequence in our sitcom, *Spaced* which we achieved by using *Resident Evil* as the jump off point. Having thoroughly enjoyed shooting this sequence, Edgar Wright and myself set about writing *Shaun of the Dead*. One aspect of the game that influenced us directly was what I call the "screensaver zombie." One of the truly eerie aspects of the game were the zombies you would often stumble upon, just waiting in various rooms and corridors. Capcom extrapolated Romero's zombie mythology and posed the question, what would a zombie do if there was nothing to stimulate it? The brilliant creepy answer was of course, nothing. It would just stand there idle, faking over like an old car, waiting to shift into gear. This provides no end of scares during



the game, as you enter various areas, to find a lone zombie, rocking on its heels in the corner. This was definitely an influence on *Bloody Mary*, the first zombie *Shaun* and *Ed* encounter on the morning of Z-Day. Benefit of motivation. *Mary* simply stands in the garden until *Shaun* and *Ed* go outside and get her attention. The reveal of *Mary* played beautifully by Nicola Cunningham) is one of my favorite moments in the movie.

**As for my wife, she doesn't hold much truck with video gaming. She still looks thoroughly perplexed when I occasionally emerge from a video game furiously swearing at some beast I'm having trouble killing. I can only imagine the look a request to dress up as Jill Valentine would elicit.**

**HH:** Out of all the games in the series, can you pick the one time you were completely scared shitless by something that happened?

**SP:** There are so many. The first time the ravens crash through the window in the corridor of the main hall at the beginning of *Resident Evil 1*. Or the first encounter with a Hunter, a giant Tarantula or a Licker. There are plenty of moments in the other installments that brought about a

genuine chill. If I had to single out one, it would be in *Resident Evil 1*. During the second part of the game, you are required to track back in order to pick something up, or use a key and upon entering a room, you come face to face with a Hunter standing with its back to you, screen saver style. I remember playing that section in the dead of night and yelping like a child. Brilliant stuff.

**HH:** *Resident Evil 5* has a two player online mode where you and a friend can team up and take on the undead (sans that whole split screen thing to boot) if you had to battle a horde of the infected zombies from *Resident Evil* universe in real life who would you choose to be your backup from the series list of characters?

**SP:** Whatever character I chose, I would have Nick Frost at the joy pad. I used to play *Resident Evil* and *Resident Evil 2* with Nick as my wingman. I would control the game and Nick would act as a second pair of eyes, often spotting clues that I had missed in the excitement of battling zombies. It was a great way to play the game and his one thing I really miss about having him as a roommate. All the *Resident Evil* heroes are badass in their own way, but it's who's pulling the strings that matters. At a push though, I'd say Chris.



**HH:** The new game, *Resident Evil 5*, comes out in March of 2009. What do you think keeps bringing players back to a franchise that is over ten years old?

**SP:** It has evolved the one of Umbrella's more devious bio-projects. This was really evident with the excellent shift in direction demonstrated by *Resident Evil 4*. *Resident Evil 3* was good, but definitely felt like it was treading old ground. The decision to advance the mythology was key in maintaining interest in the game. From the dips I have seen from *Resident Evil 5*, Capcom's game designers have run with this positive twist and created something truly breathtaking. I'm waiting with said breath bated.



# RESIDENT EVIL

## Dead Rising Chop till you Drop!



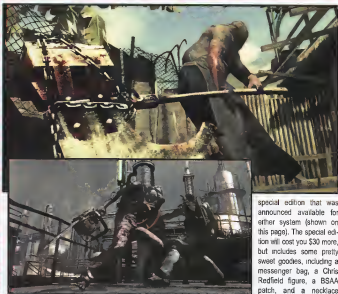
*Resident Evil* isn't the only zombie-filled frightfest that Capcom has hitting the shelves in the next couple of months. Coming for the Wii is a new edition of the super popular *Dead Rising*. The game was the answer to many a zombie fans prayers, taking place in the familiar setting of a shopping mall. Players were able to grab nearly anything in the mall and use it as a weapon, be it a guitar or a lawn mower. It was one of best games of the genre as it allowed fans of the Romero films to really act out the mall scenario set up by Dawn.

Now 3 years after its release Capcom has revamped the game to utilize the Wii's unique gameplay and really give players a real workout. *Dead Rising: Chop Till You Drop* delivers a more immersive, intuitive and interactive experience as players use the Wii Remote to shoot, slash and bludgeon their way through a zombie infested shopping mall, fighting for survival.

*Chop Till You Drop* follows the harrowing tale of Frank West, an overly zealous freelance journalist on a hunt for the scoop of a lifetime. In pursuit of a juicy lead, he makes his way to the small suburban town of Willamette only to find that it has become overrun by zombies. Frank escapes to the local shopping mall, thinking it will be a bastion of safety but it turns out to be anything but.

The game is split into a series of individual cases, all of which Frank must complete in order to gain vital information that will allow him to piece together the truth behind the horrendous epidemic. In addition to the cases, players will be faced with the dilemma of deciding the rescue priority of the residents of Willamette who also sought sanctuary in the mall. Depending on the player's skill, some may not be so fortunate as each rescue needs to be undertaken in a set time period, therefore players may need to delay completion of a case in order to save a fellow human.

*Chop Till You Drop* utilizes the same engine as *Resident Evil 4* Wii edition, and features an improved save functionality. Those with a Wii you'll be able to pick up *Dead Rising: Chop Till You Drop* on Feb 24th at your local mall. Zombie hordes are optional.



the residence of the area to transform into aggressive and disturbingly familiar creatures. Chris has a partner in this operation, beautiful BSSA agent Sheva Alomar. Chris will definitely need Sheva's familiarity with the area too, as both agents have quite a trial ahead of them.

*Resident Evil 5* is set to be one of the biggest game releases of the year with the buzz that started around the title at Comic-Con and the Tokyo Game Show where trailers and making-ofs were shown to thousands of fans. More buzz was generated with the first full length animated *Resident Evil* movie, *Degeneration* which included trailers for the game as well.

This new game has some revolutionary attributes with the aforementioned co-op mode. This mode allows two players to simultaneously go through the main storyline of the game via online play. It also allows voice communication, or if you only have one PS3 or 360, you can play via the old split-screen method (multiplay is also available with voice chat).

*Resident Evil 5* will be available on both the XBOX 360 and the Playstation 3. The game is available for pre-order via most outlets and retailers for \$59.99. But for fans of the franchise who are hard-core about their love for *Resident Evil*, there's a

special edition that was announced available for either system (shown on this page). The special edition will cost you \$30 more, but includes some pretty sweet goodies, including a messenger bag, a Chris Redfield figure, a BSA patch, and a necklace designed after the Kijuju in the game. This all comes in a custom made steel case with special art, and the two-disc set: game and a bonus disc with special features, such as a making of and a digital art gallery.

*Resident Evil 5* is set for release on March 13th. 🐾

Big thanks to the many who helped bring this article together, including Kenneth Lily, Jerry Meralco, and Nicole Felt.



*Resident Evil 5, Dead Rising and Simon Pegg are Resident Evil by Jessica Dwyer.*

# HORRORHOUND PICKS THE NEXT BIG REMAKE!

The horror movie remake is as old as cinema itself. From the early days of film, such classic tales as *Frankenstein*, *Dracula*, *Jekyll and Hyde* and *Phantom of the Opera* were imagined, and re-imagined for a growing and evolving audience the world over. As time rolled on, these standard tales of entertainment were joined by such brethren as *Invasion of the Body Snatchers* and *King Kong*. When such remakes are successful Hollywood has been known to attach itself to these trends, which led to bursts of creative retellings of such classics as *The Fly*, *The Thing*, *The Blob*, and so many more throughout the 1980s and '90s. As of late (with special thanks to Platinum Dunes and their successful *Texas Chainsaw Massacre* redux) we have been caught in a four-year wave of remakes - mostly based on original films from the 1970s and '80s. Considering the majority of today's HorrorHounds grew up in this time period, the idea of these retellings seems to have spurred dislike and disgust from many fans (even though the films are profiting well enough). Unlike those of the early 1990s, these are OUR films Hollywood has decided to rip off ... and like it or not, the trend seems to be ever-present. Gems such as *The Hills Have Eyes*, *Amityville Horror*, and now *Friday the 13th* have been remade. So the staff at HorrorHound thought it would be fun to ask ourselves: since remakes are here to stay ... what films do we feel are deserving of reinvention? We hope you enjoy this exercise in enlisting the proper story, director, actors and marketing release plans for a few more gems waiting in the wings!

## Puppet Master

by Nathan Hanneman

As noted throughout the last 15 issues of *HorrorHound*, we are big fans of merchandising. It's fun when a movie studio (or fans, who happen to work in the right field) are able to take sick and twisted characters, such as Leatherface, Jason and Freddy, and turn their images into dolls, T-shirts, playing cards, and other novelty items. In 1989 Full Moon Studios released the ultimate horror film for us sick horror collectors: *Puppet Master*. The film, while not entirely memorable itself, starred some of the most iconic characters in horror - who also happened to be dolls! In the mid-'90s, during the big toy boom, Full Moon even went so far as to create a toy branch whose sole purpose was to release action figures based on the film's "villains." In fact, Full Moon proceeded to function almost entirely on *Puppet Master* sequels and other toy-related characters throughout the rest of the '90s (*Blood Dolls*, *Dollman*, *Demonic Toys*, etc.) ... The only problem with this trend was while some of the characters were visually exciting - the movies they starred in were bland, and at times, unwatchable. Now, with virtually every minor horror license being retold for today's audience, it is my pitch that these characters from the *Puppet Master* film series, be reintroduced into today's market.

The initial idea of a hotel haunted by the little terrors can be maintained, but I believe a reintroduction to the hotel - circa 1979 - be appropriate, if only for the fact that the best parts of the character's origins revolved around World War II. Assuming the main character, Andre Toulon, has perished at the old age of 86 (let's assume) makes it reasonable for him to still have existed in Poland during the war, where he first came up with the power of putting souls into dolls. Utilizing the look of this era (most ironically with the puppet Tord) also would allow for the character designs to go unchanged, and these characters are key. Blade, Jester, Tunneler, Leech Woman and Torch are integral to the story, which should result in Toulon's passing and greedy investors coming to his home in hopes of converting it into cheap condos or possibly a vacation spot for annoying tourists. A legit studio with multi-million dollar backing would allow these puppets to exist in ways never-before-seen, thanks to CGI enhancements or puppeteering (but not solely in CGI, please). A gritty director such as Darren Lynn Bousman, who made the visually exciting *Rings*: The Genesis Opera, could give this project much needed legitimacy as well (or my second choice: Ronny Yu, who would be a sick director and has proven himself already with 1998's *Die* of Chucky). The marketing for this film would be amazing in scope; the characters are already iconic in look. Add trailers in front of the latest *Saw* feature, just in time for a Christmas release. Why not have the film revolve around the



winter months, allowing the promotion to push the killer toys into the post-Thanksgiving shopping frenzy? Acting really doesn't matter - as the dolls are the true stars of the film - a film, that with proper backing and a decent weekend release in the holiday months, could prove a hit for many HorrorHounds - and regular Joes as well!

## KING KONG ESCAPES

by David Kosanke

When Peter Jackson tackled a remake of the 1933 *King Kong*, it was a risky idea that divided fans. However, it made big bucks at the boxoffice and it stands that some studio executives would consider a sequel. However, instead of doing a straight sequel, how about another remake as a follow-up? And no, I'm not talking about a *Remake of King Kong* either. Nope. I'm here to suggest a remake of the 1968 Toho/Universal co-production of *King Kong Escapes*! The film brought *King Kong* back from his mad romp with Godzilla to come under the control of that "International Judas," Dr. Who(!), to do battle with his evil twin, Mecha-Kong! It should be noted that the character of Dr. Who has no relation to the famous British TV character as he wasn't that well known outside of England in the late '60s. Now the possibilities for an exciting remake are endless! Think about this scenario - Peter Jackson simply produces this time out, having already filmed his dream project.

This would obviously prompt the Weta team to come back to design Kong, and they would have the opportunity to create Mecha-Kong as well. Since the original was more of a Toho project, they would surely have to have their hands in the remake, and they would insist on using their original Mecha-Kong design to again be used, which would suit the fans just fine. So with that in place, the director this time out could go to Rob Zombie! Zombie would make some wild changes to the script, including flip-flopping the character of Dr. Who around. Instead of the villain, he would be the hero, and better yet, he would be Britain's favorite time lord himself, played by David Tennant since these days that character is internationally well known! Now as for the villain, since Zombie is a stickler for wacky casting choices, how about Nicholas Cage reprising his role of Fu Manchu as seen briefly in the *Werewolf Women of the S-S* trailer for *Grindhouse*? Fu Manchu against Dr. Who with two Kongs, all for the price of one movie ticket! How can you go wrong with that?? That idea alone would put lots of asses in seats from sci-fi fanboys to Rob Zombie worshippers, not to mention be a boon to toy companies across the globe to produce be-in products out the wazoo that would clutter the shelves with so many goods that Disney would be left to pick up the scraps! Remake of the century perhaps??

## Peeping Tom 3-D

by Paul Davis

Once upon a time horror movies were classy. No really, it's true. In the 1960s, established filmmakers brought their own masterful methods to the horror genre; Alfred Hitchcock thrilled the world with *Psycho* (1960) and Roman Polanski dabbled with the devil in his seminal shocker *Rosemary's Baby* (1968). With the recent slew of genre remakes picking their source material from the slash-em-ups of the late '70s and early '80s, I have decided to go back to the humble beginnings of the psychological slasher and bring Michael Powell's *Peeping Tom* back to the big screen in all new, all shocking, in your face 3-D!

Released in 1960, *Peeping Tom* tells the story of a young focus puller, Mark Lewis (played by Carl Boehm), working at a film studio in the middle of London. In his spare time, Mark makes some extra money by taking photos of beautiful women for a local porn merchant, however, it is his furthered hobby as a documentary filmmaker that brings us to the root of the tale. As a child, living with his estranged scientist father, Mark had been subjected to a series of terror-inducing psychological experiments that left a lasting impression on the boy as he matured. Satisfying his own interests in the psychology of fear, Mark subjects a series of young women to his own experiments in which he chooses to murder them with a concealed spike on his camera's tripod and record their pained expressions and fight-filled reactions as they are killed.

So how would a remake of *Peeping Tom* be handled in 2009? The one thing that obviously cannot be compromised in recreating this cult classic is the visual brilliance of the late Michael Powell, that immediately would require the craft of a director who not only could homage, given the opportunity, but give the movie its own unique style, so not to repeat what was already accomplished with the original. Two directors spring to mind, that I believe, not only respect and have a passion for the genre, but have a proven track record for making well crafted, gripping, and visually appealing movies: Eli Roth (*Cabin Fever*, *Hostel*) and Edgar Wright (*Shaun of the Dead*, *Hot Fuzz*). If I were to go with a straight, modernized remake about a guy who interacts with hot women, fucks them, films them and then kills them, then I would have to give it to Roth. He has the ability to be a T&A director at the drop of a hat, as shown in both *Hostel* movies, he certainly is not shy about bringing on the blood and the boobies. HOWEVER, that's not the remake that I am going with. For my fictional remake of *Peeping Tom*, I would have to go with Edgar Wright as the proposed director. Not only is Wright's knowledge of cinema that of encyclopedic proportions, but he is one of the few directors of recent years who can make a compelling scene out of the most ridiculous visuals (anyone who has seen the fake gun fight in season two of *Spaced* would concur), and at the flip of a coin have you crying with his characters (the end of *Shaun of the Dead*, anyone?). Given Wright's love for cinema, I am sure he would relish the opportunity to re-design the death scenes to fully employ the 3-D feature - but at the same time not overdoing it there-in cooperating with the realistic nature of the story (no holding shots of floating fish heads). All that said, Edgar would probably never entertain the idea of remaking a film that quite frankly doesn't need a refresh, but if anyone was to do one, he would be my pick.

With a director in place, it's time to cast our leading man who will bring Mark Lewis back to the big screen and up in your face with a three-foot tripod. At first glance, I could not for the life of me think of a single actor that fit a similar profile to Carl Boehm without going down the obvious Daniel Craig route - then it occurred to me, why does he have to? On that note, I decided to reunite Edgar Wright with actor Nick Frost (Ed in *Shaun of the Dead*) to play our focus puller/pornographer. While



Frost in no way embodies the physical characteristics of the original Mark Lewis from the swinging '60s, I have no doubt in my mind that he would light-up the screen as a cheeky, East End likely-lad, whose confidence and charm snag his victims with little effort.

A great director, a brilliant British actor, and some three-dimensional tripod-pokery thrown into a bowl with the original source material and some National Lottery funded money, and I think you have the ingredients to a promising remake of a truly amazing and understated horror classic.

## The Incredible Melting Man

by Aaron Crowl

The Incredible Melting Man is commonly one of every GoreHound's guilfest pleasures, and is widely considered a cult classic among B-movie buffs. A younger generation may have a different opinion, however, since it was mocked on the now defuncted Mystery Science Theater 3000 cable television series. While I will not try to defend the obvious low budget, poor script, or the acting and continuity errors (and those problems are just for starters folks), I will say it does feature one the best and most disgusting premises in cinema to date - a monster who is composed of nothing but dripping gore.

Reasons for a remake treatment are just as numerous as the flaws found in the film. The best pro being that the film is already considered a rearranging of at least two smaller-budget sci-fi horror features from the past, the UK Hammer classic directed by Val Guest, *The Quatermass Experiment*, released in 1956 and more unambiguously the 1959 sci-fi monster movie *First Man Into Space*. Both featured the horror of a man transformed into a biological terror, but neither look that leap into splatter territory, and since both were black and white films, it makes a lot of sense as color film stock was very expensive at the time. While it was a decade before H.G. Lewis got the gravity train of blood and guts scrolling across screens with *Blood Feast* in 1963, a young SFX wizard by the name of Rick Baker (*An American Werewolf in London*) did his part to insure that *The Incredible Melting Man* would be as gross as the title indicated in the 1977 picture, and boy did he. The story of astronaut Steve West and his tragically failed mission to Saturn, results in a radioactive genetic mutation that leads to Steve's cannibalistic need to consume human flesh to stay whole while his flesh perpetually melts away. Stumbling across the countryside, dropping and ingesting a cast of victims, all while his good friends Doctor Ted Nelson and General Perry pursue him in hopes of saving his and others' lives while keeping the disastrous side effects of the failed mission to Saturn a secret. Some minor subplot aside, that is the gist of the story, thanks to the minimally sized budget and cast. Still, the film delivered possibly the most ironic, and definitely some of the most iconic, moments in gore cinema. Take for instance a scene where the Melting Man tosses a freshly ripped fisherman's head into a creek, as the camera follows its journey down stream, it falls from a waterfall and busts like a melon on the rocks below in full gory glory and for no other reason but to plant a smile firmly on gnu junkies' faces.

There really is, in my opinion, no other director more suited to reintroduce this macabre sci-fi splatterpiece to the big screen than Peter Jackson. Rumors have persisted for years that the lion behind the successful *Lord of the Rings* movie series has been eager to get his hands bloody again for some time. His Hollywood muses could give the film that much needed bigger budget and all-star cast. While the role of the Melting Man is rather irrelevant when you think about it since he will be covered in blood and bile, however, cameo victims like Jack Black, Jeffrey Combs, or even Jackson himself could be really fun. With an already established knowledge of

sci-fi horror, thanks to his freshman film effort *Bad Taste* and by playing on the infection, zombie, and over-the-top gore elements found in *Branded* (aka *Dead Alive*), you can see how this project could work in today's popular zombie subgenre, that much like its subject matter, refuses to stay dead. And who better to make the biggest budget remake of a sci-fi horror-gore film than the man responsible for the goriest film ever made

## Sleepaway Camp

by Eric Newell

When it comes to remaking horror films, there are several schools of thought. The one I usually subscribe to is that remakes are alright, as long as the film being remade could stand for a modern retelling, or if it needs an upgrade because the original wasn't very good. With horror remakes, this debate gets even trickier because there are so few universally disliked films. With horror fans more than any other type of movie goer, one man's trash is another's treasure.

With that said, the film I picked to remake is the original *Sleepaway Camp* from 1983. The film, directed by Robert Hitzke, follows a young female camper who is plagued by bullies, a burgeoning romance, and a slasher who seems to be killing people around her at an alarming rate. What starts out as your run of the mill camp slasher, eventually turns into a bizarre gender study known for its infamous twist ending. An ending that reveals Angela as not only the murderer, but a boy masquerading as a girl, in full graphic detail.

I find the original *Sleepaway Camp* to be a boring, overstated piece of the slasher canon. The inept directing doesn't help its case either, which is just one reason why this could be great if it were remade. The other reason is simple, look around at campfires lately, and you'll see that there seems to be a new wave of retro '80s-style slashers being produced. Most of them, in fact, are simply remakes of their original '80s counterparts. So not only is it an interesting story, a sort of "Crying Game for the new millennium," but you would also have a trend to latch onto while trying to get the film funded.

For the creative end, there seems to be a few obvious choices. You could go two ways with the director. For a more serious, scary film, I would go with Marcus Nispel. He impressed jaded horror fans with his *Texas Chainsaw Massacre* remake (2003), and is poised to do it again with his *Friday the 13th* redux in 2009. He seems to be a hot hand with this type of simple, retro slasher, so I think he would make a great director on this project. Alternatively, for a campier, over-the-top style, I might tap someone like Eli Roth. For argument's sake, let's go with Nispel.

I had a tough time coming up with a lead actress, but as soon as this name popped into my head it seemed perfect. Jenna Malone. Malone is most well known for her role in Richard Kelly's *Donnie Darko*, as Donnie's love interest. She is suitably skinny and tomboyish, with just enough feminine charm and cuteness to make for quite the uncomfortable reveal at the end. A reveal which by the way, would only work if you were to go all out. If there was one thing I thought the original did well, it was the visual at the end. Imagine a mainstream audience's reaction upon leaving the theater. The word of mouth would be phenomenal.

The biggest problem that this production would face is that the ending is already known. Not only that, but even those on the internet, less savvy to the original, would surely read all about it months before it ended up on movie screens. These are factors that could ultimately make this an unrealistic choice. Still, I can't shake the idea that with the current trends in horror, combined with a violent, sexually charged script, and a competent director, you could make some real waves with a remake of *Sleepaway Camp*.



## Stephen King's IT

by Kenneth Nelson

Virtually every big screen horror icon will have been given the remake treatment in the first decade of the new millennium. New renditions of *Voorhees*, *Myers*, and *Leatherface* are already in the can with *Fred Krueger* soon to follow. So why not re-envision the greatest horror icon to ever grace the small screen? Stephen King's *IT* is considered by most fans to be the most terrifying made-for-television horror film of all time. The villain of the film, it (often in the form of Pennywise the Clown), has left an indelible mark on the nightmares of night fans across the globe since the film debuted on television in the winter of 1990. Therefore, it is my pitch to revamp this twisted TV gem, and give Pennywise the chance to haunt theater goers in much more exploit fashion than was previously produced almost 20 years ago.

In order to adapt it for the big screen, some major trimming would need to be done considering the television film was a mini-series with a 3 hour run time (not to mention the book it was based on is a lengthy read of more than 1,000 pages). The mini-series was split in two parts: the first half concentrating on its prey as children, and the second half portraying them as adults. My opinion is to cut out the latter and just allow Pennywise to torment the youngsters. After all, one of the major perks of remaking it would be

the ability to turn the film into a franchise and give Pennywise the chance to officially become one of the horror greats. The whole storyline involving the adults could be saved for one of the sequels, not to mention, we'd hopefully get a chance at some long overdue Pennywise merchandise to fill that creepy clown void in many of our horror collections.

One facet of the story that should remain intact is setting the film back in the late '50s/early '60s. There is an added innocence to the portrayal of youth in this period that would only supplement the terror Pennywise would unleash on-screen. Speaking of which, the mini-series was obviously tainted down severely from the cruelty depicted in King's novel. The remake would need to be relentless in the fright department and restore some of the graphic scenes depicted in the book. Obviously, using children as the would-be victims would limit exactly how much mayhem could be shown on-screen, so a director skilled in both suspense and the gruesome would need to take over the project, my personal choice being Neil Marshall. Combining Marshall's fanboy knowledge, as demonstrated in *Doomsday*, with his ability to blend humor with horror and effectively create suspense in his films *Dog Soldiers* and *The Descent* makes Marshall well suited to take the reigns of this redux.

An even bigger task would be to recast Tim Curry as Pennywise. Perhaps we'll stick with Curry for now, and let our readers all debate that decision on the *HorrorHound* message boards. Although the character is covered under makeup, trying to find an actor with the eerie charisma of Curry would be no small feat. Nonetheless, Pennywise's appearance would be redesigned in order to more accurately reflect the character's depiction in the novel, most notably resurrecting the bright yellow bow tie King described as well as adding some smeared blood on his face makeup. A marketing campaign concentrating on the newly envisioned Pennywise along with the use of King's name on the marquee could spell instant success for this film, if it were made. Throw in a trailer featuring creepy circus music during the Halloween season, and horror fans will be itching to see what it has to offer. Providing this as hard-R counter-programming over the family-friendly Thanksgiving holiday could leave it clawing its way to a massive opening and the start of a long overdue franchise. 🐾

# Gore Hound

**MORE EXTREME GORE!**  
**From The Land Of The Rising Sun**  
 by Jason Schreierberger

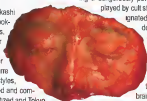
For GoreHounds, 2008 marked a truly monumental year with the overabundance of extremely violent and gory feature films released. The French masterpiece *Inside Look* top honors, thanks to Dimension Extreme's DVD release, with many of HorrorHound's own staff members dubbing it their pick for best film of the year. Period. While After Dark Film's release of *Frontier(s)* was also a welcome surprise, the Troma team original *Poultrygeist* finally received its long overdue DVD release and shocked and delighted with its jubilant use of the red stuff. Even the hyper-violent and equally gory final installment of the Sly Stallone starring action series, *Rambo*, made a big splash and is considered by many to be the most violent film possibly ever made. But let us not forget a little one-armed Japanese Gatling-gunned school girl decimating everything in her path with uber gory vengeful glee via a trailer that first dropped at the early part of 2008, titled *Machine Girl*. Tokyo Shock's straight-to-DVD release was a big hit with GoreHounds around the globe. However, little did we know that the man behind all the SFX gnu seen in *Machine Girl* was cultivating his own little splatter film that easily rivals its predecessor. The Japanese have an established tradition of going way over-the-top with their original stories and visionary films in ways our mere Western minds can barely fathom. Just when you think you've seen it all, it's Japanese filmmakers like Takashi Miike (*Ichi the Killer*), Kazuyoshi Kumakiri (*Kiziku*) or Ryūhei Kitamura (*Versus*) that take us to the next level of depravity and mind bending gory violence, and with director Yoshihiro Nishimura's *Tokyo Gore Police* we are exuberantly elevated to that next level, thanks to a screenplay written by Kengo Kaji (Uzumaki) and co-written by (actress) Sayako Nakoshi (*Naruko's Dinner Table*), complete with action sequences handled by Tak Sakaguchi (*Versus*); you just know you are getting something unique and ambitious.

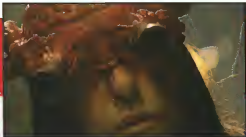
Set in the future, Tokyo Ruka (Elili Shina of Takashi Mike's *Audition* fame) adores her police officer father, looking up to him and aspiring in life to follow in his footsteps. Tragically, one day she bears witness to his brutal murder. Years later, Ruka begins work for the Tokyo Police Department as a specialized officer; the city her father once patrolled has become far more dangerous and bizarre as self-mutilation is now marketed and trendy, fetish life-styles, and violence in general have also become more accepted and common place. The police department has now become privatized and Tokyo is slowly being overrun by a group referred to as "Engineers," who are the most sadistic and ruthless killers imaginable. Engineers are criminals who have found



a way to genetically modify their bodies to transform based on whatever part of them happens to become injured, mutilated, or severed from their body, becoming a dangerously powerful weapon in and of itself. One of these mutants is played by cult star Shun Sugita (*Kill Bill*). Ruka has been genetically designated as an engineer hunter and sets out on her mission to destroy this group of criminals before they ultimately destroy or take over Tokyo and avenge her father's assassination.

The premise and story work brilliantly in basically setting up the viewer to be blasted with one gory scene after another, inter-spliced with content that is sure to make you question your sanity or make you rack your brain in an effort to remember if you dropped a hit of acid before you hit the play button. Take for instance a scene that shows a TV commercial with a trio of girls, happy as can be, modeling the latest line of goodies





from The Gap, cutting their arms to pieces with a new designer razor blade device called the Wrist Cutter. Gi Laughing and giggling, the girls slice away at their arms, as the blood sprays out like geysers. Or how about the commercial for a Wii-like gaming system that allows you to torture and kill convicted criminals - for real - from your own living room! It's Paul Verhoeven inspired elements like these that continuously pop up time and time again in this film that is sure to repulse and make

of the most creative kills and colorfully sick and disturbingly designed characters to date, let me just say there are definitely some creators and scenes in this movie that you won't soon forget, that's for sure.

Director Yoshihiro Nishimura's previous SFX work in *Machine Girl* is much more impressive this time around, but still cheesy as hell. Taking into account that the whole thing was shot in a mere two weeks (with many of the effects alone looking like they



like-minded cynical GoreHounds (like myself) chuckle with laughter. There is also a healthy amount of nudity that is hidden thanks to clever make up FX work, ranging from some subtle to not-so-subtle ways of covering the naughty parts of the female and male cast of engineers. I think the images on display in this article say it all.

Ehi Shima's stark performance makes her the perfect choice for the lead role of Ruka. She comes off as determined, strong willed, and with enough physical prowess to even whip Godzilla's scaly ass, but the real star and focus of this film is the gore! Blood is everywhere in this film and nothing is off-limits, even the camera lens is repeatedly splattered into a blurry nasty mess. Filled with some

look more than two weeks just to set up), you have to wonder how they pulled it all off. The film is simply gore for the sake of gore at its most copious and cheesiest. It plays out like a wild, live action adult manga comic book brought to life. With a title like *Tokyo Gore Police*, most fans should know what they are in for and if you enjoy your gore shaken, not stirred, this is one piece of twisted cinema you just have to see. The film is currently available on DVD from Tokyo Shock and can be purchased at most online retailers (and even Best Buy stores), so be prepared for your eyes to be locked, rocked and shocked! 🖤





# DAWN OF THE DEAD

First off, let me say that when I plan on doing an article I come prepared and get all the shots at the exact same angles shot in the film. This has been the level of quality I'm sure you have all come to expect from me. Well, this time is a bit different. I didn't exactly plan on doing a Dawn of the Dead article just yet, but I was asked to for this issue. I have visited the mall three times, first in 1993, then

in 2002 and, most recently, during *HorrorHound* Weekend in July 2006. I felt that with the photos I had taken during all three trips, I had enough to make this article happen. I was able to pull it off, but I will say it was the most frustrating article yet. I literally had to watch the film and match up my photos as best I could with scenes from the movie. This was a lot harder than I expected, and ultimately, we ended up with an article that doesn't live up to my normal standards. However, I still feel it works well enough to do the job, but don't worry HHG faithful, Sean hasn't started slacking. So, let's get to it.

In 1974 writer/director George A. Romero was invited to visit the Monroeville Mall by Mark Mason, a friend and former classmate at Carnegie Mellon. Mason worked for The Oxford Development Company who at the time managed the mall. Romero was given a full tour of the mall during which Mason jokingly suggested that it would be a great place to hold up during an emergency because they had everything you could possibly need. This comment immediately got George thinking, and soon after he began writing the script for *Dawn of the Dead*.

Romero and his producing partner, Richard P. Rubenstein, were unable to procure any domestic investors for the new project. By chance, word of the sequel reached Italian horror director Dario Argento. A fan of *Night of the Living Dead*, Argento was eager to invest in a sequel. Argento raised the funds to produce the film in exchange for international distribution rights as well as final cut of the European version of the film.

Romero was able to secure the availability of Monroeville Mall as well as additional financing through his connections with the mall's owners at Oxford Development. Principal photography began in Pittsburgh, Pennsylvania on November 13, 1977 and ended in February of 1978.

We begin at the television station that Fran is working at, WGON-TV. Which in reality is Fox 53 WPGH/WB22 WBSW located at 750 Ivory Avenue in Pittsburgh, PA. I have seen recent interior photos of the studio taken by a fan, and it doesn't look the same at all. After seeing those pictures, I didn't feel it was worth the effort to try and get in to take new photos.



The building is located at 247 Fort Pitt Boulevard in downtown Pittsburgh, PA. This was the home of Latent Image, George's old company.

The interior of the elevator shaft in JC Penney's was actually shot in the elevator shaft of this building.

The rooms Fran, Peter, Roger and Flyboy held up in above the mall was a set built on one of the upper floors of this building.



The apartment building where the SWAT team fights off the zombie outbreak.

I was unable to get into the building myself when I was in town, but a friend of mine did and sent me photos of the rooftop that looked exactly the same as it did during the shootout scene in the opening of the film.



What else was shot there, I am

not 100% clear on. An interesting note is that the basement of this building was used as the basement of the house in the original *Night of the Living Dead*. He also sent me pictures of this, and it looked almost exactly the same. Thanks to Travis Davidson for this information.

The docks where they meet up with Roger and Peter was filmed at the end of South 6th Street, off of Bingham Street, near the Liberty Bridge in Pittsburgh, PA. There isn't much to see there anymore since the docks are gone and the shore has eroded away. The entire area is now overgrown with brush.

At the corner of Logan's Ferry Road and Airport Road in Monroeville, PA is where all the military were parked along the road.



Just down Logan's Ferry Road is a little dirt road turn off that leads to the Harold W. Brown Memorial Airfield. This little dirt road doesn't have a name, but you can't miss the big sign for the airfield.



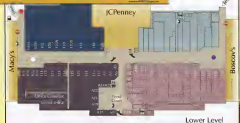
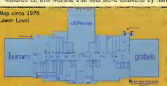




As you can see the gas pumps are no longer there, but the concrete slab where the helicopter landed is. One of the rows of hangers is also missing.

The building Peter enters hasn't changed much at all in thirty plus years. I wasn't able to get into the building myself, but a friend did and sent me a couple of photos to use for this article. I'd like to thank Andrew Santiago for the interior photos.

Next we head over to the meat and potatoes of this article, the mall. The Monroeville Mall is located at 200 Monroeville Mall, Monroeville, PA. Visit [www.monroevillmall.com](http://www.monroevillmall.com) for more info. There is a current map of the mall featured on the website that lists store locations by number. I'll be re-identifying some of those numbers in this article. I have also included an original map from 1978.



looked exactly like it did in 1978. The clock tower was gone as was the ice skating rink, but otherwise it had all of the iconic fountains and such that once gave this mall its personality. Sadly sometime between 2002 and 2008, they built a bunch of new stores outside the front main entrance of the mall. This new section can be seen on the upper level mall map (stores 701, 703, 704, 705, 706, 707, 709, 713 and the Barnes and Noble Bookellers (please confer with online map for the above)).

Unfortunately, with this new construction, we lost one of the entrances they used in the film to block with the trucks. This was the first entrance they block that was out in front of the former Equibank.

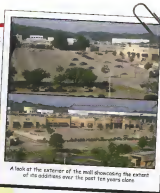
The location where Peter and Roger get the trucks was the old B&P Motor Express which stands for Baltimore and Pittsburgh Motor Express. B&P was a local transportation company in the 1970s. The company went bankrupt in the early



This clear the zombie divide (played by Tim) Sonni's nephew and niece) appeared from

1980s. Located at 75 Bluff Avenue, Irwin, PA, the old B&P terminal is now occupied by two separate businesses, the Goodwill Auto Auction and Ladlaw.

Now, back to the mall. The helicopter lands on the roof of the Monroeville Mall. This is an area that is off limits to the public, but I was lucky enough to get to check it out during my trip in 2008. The pyramid shaped sky lights have been replaced with a rounded version that looks like one long window rather than several pyramid shaped ones.



A look at the exterior of the mall showcasing the extent of its address over the past ten years alone



One thing I give Monroeville Mall a lot of credit for is embracing the fact that Dawn of the Dead was filmed there. When you visit 99% of practical filming locations, there is never anything letting the casual passer by know its history. Well just across from store #283, there is a little section with a plaque and pictures from the film.



It wasn't open yet when I was last there in July of 2008, but as of October 2008, the guys who run Time and Space Toys have opened a Dawn of the Dead museum at the mall. Check out their website for more details ([www.monroevillezombies.com](http://www.monroevillezombies.com)). Who knows, maybe this article will get framed and displayed in there... nudge, nudge, wink, wink. Come on guys throw me a bone!

In the film, they made it appear that the gun shop was inside the mall. Unfortunately the mall didn't have a gun shop, and still today most malls don't. So they filmed it at a store called Firearms Unlimited located in the East Liberty District of Pittsburgh. Today there is still a Firearms Unlimited in business located at 1190 Washington Pike, Bridgeville, PA 15017, but I have no idea if this is the same location or not. I was told the original location was long gone.

On the lower level inside the mall, in front of the entrance to what is now Boscos's, is where the clock tower was once located. The department store was called Kaufman's when I visited in 1993, and it was





Gimbal's during filming in 1978.

This is also where the screening of *Dawn of the Dead* was shown during *HorrorHound Weekend* in 2008. Right near there was one of the two sets of stairs that were in the exact same spot on each end of the mall, and prominently featured in the film. Those stairs today have been replaced with new escalators as seen in the 2008 picture above. I'm not exactly sure when they were added, but the stairs were still there when I visited in 2002.



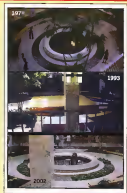
They made the area surrounding the bridge smaller, but at least it's still there. Later Michael "Hare Krishna Zombie" Christopher and I meditated on the bridge for a while.

On the complete opposite end of the mall is the Macy's department store. It was Lazarus in 2002 and Home's in 1993 as it was during filming in 1978. It was inside the mall on the lower level in front of this department store where the Fountain Court was located. When I first visited in 1993, the fountain was there, but it was covered with a temporary stage. When I returned in 2002, it was there, but someone was sitting in it working on it. Today it is gone.

On this side of the mall, there is another hallway that was used in the film where they were driving the car to look the doors.

Just like the other side of the mall, the stairs were removed and an escalator installed. There was also another bridge and coy pond, but this one has since been removed. In the film, this is where the car was parked that they used to drive through the mall.

Now we head to the center of the mall. On the lower level just across from the



If you head over to the left of the main entrance to *Bosco's* on the lower level, you will see the hallway and glass doors where the bikers broke into the mall.

Also on this side of the mall is one of the only remaining pieces from the 1978 mall design, little bridge and coy pond. It has changed a bit since 1978.



The road the bikers came down is still there and is located behind the mall.



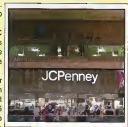
main entrance to *JC Penney's* is where the ice skating rink once stood. Today, it is the location of the food court. I'm not exactly sure what year the ice rink was removed, but the food court was already in its place when I first visited back in 1993.

Right here in the center of the mall is where the two escalators have always been located right in front of *JC Penney's*. There also used to be a fountain next to one of them.

On the upper level, in front of *JC Penney's* is where Peter delivers his famous speech, "When there's no more room in Hell the dead will walk the Earth."

Just across from there on the upper level was the location of the bank that in 1978 was known as *Equibank*. In 1993, it was *Integra Bank*. Stores 227 and 225 on the modern map are where it used to be. It still has the same pillars inside the store.

Next, we head inside *JC Penney's*. For the most part, the people that run *Monteville Mall* are very cool to fans that visit the mall and take photos and such. The only real exception is *JC Penney's*. They are their own department store and don't seem to welcome the fans quite as much, so try and be discrete when taking picture inside the store. On the upper level is the elevator entrance where *Flyboy* first appears in zombie form.





The interior of the elevator was used in the film. When my friends and I first visited the mall in 1993, we reenacted scenes pretending to be zombies attacking Flyboy and the JC Penny's employees yelled at us for it. I'm sorry, but it was worth it!



On the lower level is where the zombies entered the elevator and attacked Flyboy. The lower level has a hallway that leads to the elevator.



The escalator slide down the center of it. On one of the audio commentaries, someone mentions this and says because of that, they installed bumps down the center, so you can't do anymore. Well, that isn't true. As of July 2008, there still isn't anything to prevent you from taking the ride yourself, however, you might get asked to leave the store immediately afterwards.

In between Macy's and JC Penny's on the upper level is the hallway that led to their hideout. On the modern map, it is in between store #215 and 217. Just in front of this hallway is where Peter shoots Blades (Tom Savini), where he falls off the top level and down into the fountain below. The fountain was still present when I was there in 2002, but was removed sometime after.



You head down the hall in between stores #215 and 217 on the upper level and just after the men's restroom on the right hand side there is a double door that leads behind the stores. Just past that, on the left hand side, is the nursery that the crew used as their wardrobe and makeup department during filming.

In this particular hallway behind the stores, they only lead into those specific stores. In the film, one door appeared to lead to a staircase that led up to the room the characters lived in. As stated before, that room was at an entirely different location, however, the staircase is located in the mall



in an off-limits area. In the film, they also made it appear that one of those doors led into the boiler room which it does not. The boiler room is located in an off-limits section of the mall.

The office inside of the boiler room has barely changed over the years.

Romero says that the people roaming the malls are much like the zombies portrayed in the film. That we are creatures of habit and drawn to consumerism. But why do WE go there? Why do fans of this film travel from all over the



The office inside of the boiler room barely changed over the years

world to visit this place? I say it's nostalgia even though we may have never actually been there. Seeing the film at a certain time in our life made it a big part of our lives. I leave you with this quote from the film. "They're after the place. They don't know why, they just remember... remember that they want to be in here." 🧟

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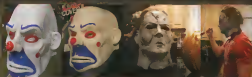
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# THEY CAME FROM THE KRYPT!

by Jon Kitley

Welcome to Kitley's Krypt. My name is Jon Kitley, and I bid you welcome.

All too often we hear the cry, "I can't find any good horror to watch." But the truth is, with this most disreputable genre being one of the oldest in film history, there exists a never-ending black hole of undiscovered gems, more than enough to keep any horror fan's appetite sated. Our goal here at the "Krypt" is to point out a few that might not be as well known or which may have been forgotten and deserving of some time in the spotlight.

Since this is *HorrorHound's* zombie issue, it seems a no-brainer to include a couple undead flicks. But we thought, why not go into subgenre a little more obscure, such as... Nazi Zombies?

## The Frozen Dead

Our first offering buried images into my head as a kid, although it was years later before I learned the movie's actual title, *The Frozen Dead* (1968), directed by Herbert J. Leder. It features not the traditional flesh-eating zombies, but a variation on the living dead. Watching the film today, viewers will obviously consider it more campy. But as a kid, several elements really stayed with me, especially the ending.

The plot concerns Dr. Norberg (Dana Andrews), a Nazi scientist hiding out in England who has discovered the means of deep-freezing soldiers after the war, thus preserving the Nazi party. Unfortunately, he hasn't mastered the procedure to revive them completely after they have been thawed. As a result, all the soldiers can do is one single action, like bounding an invisible ball or

crumpling their hair.

One of the images that remained with me from my childhood viewing was a wall of severed arms hooked up to a machine that can make them move. But the shining moment of the film is a disembodied head - not only is it disembodied, but it also has a transparent skull cover, allowing the doctor to study the brain. Sure, these effects are pretty simple (and silly) by today's standards, but as a child, these images were forever "frozen" in my mind.

Watching it today, enjoyment can still be experienced by the sheer wackiness of the plot, dialogue, and the superb (over)acting, with everyone doing their best to bring life to the outlandish story. Andrews, who horror fans will recognize from *Night of the Demon* (1957), was once a big Hollywood star who faded from the spotlight while battling alcoholism. Anna Paik appears as Andrews' daughter who is on holiday from school and slowly discovers her father's dark secrets. Paik also starred in a couple other genre titles, such as *Amicus's The Skull* (1965) and *Tower of Evil* (1972). Unfortunately, *The Frozen Dead* was never released onto videotape and still hasn't found its way to DVD. Hopefully at some point, someone will decide that this title needs to be thawed from its frozen obscurity.

## Shock Waves

Eleven years later, Nazi zombies appeared onscreen once again in Ken Wiederhorn's *Shock Waves* (1977). But unlike *The Frozen Dead*, where the title characters were failed experiments, this time the Nazis had greater success in creating a truly undead horde.

The film opens with a history lesson on an experimental race of German soldiers, whom, using only their hands, fought with superhuman strength and were seemingly unstoppable. The documentary-style opening makes us feel

like this could have been possible, and when you're dealing with Nazis, what could be scarier?

After the opening, we meet our main cast, a group of vacationers on a chartered boat. (You know you're in trouble when John Carradine is your captain, and your crew doesn't seem too qualified.) During the night, a huge ship appears out of nowhere, causing damage to our vacationers' boat; the next morning, the captain is gone. With no ability to fix the boat, they take the dingy to a nearby island in hopes of finding help. What they find instead is an old German doctor who seems very worried about the old war ship that has surfaced off the coast of the island. Soon afterwards, we see the members of the Death Corps rising out of their watery tombs to find new victims.

Dressed in gray uniforms, with goggles covering their eyes, the undead Corps created a very powerful and lasting image for the movie-going public. As with *The Frozen Dead*, these are not flesh-eating zombies, but they are the living dead, and just as lethal. These zombies have a weathered, shriveled look, as if they really have been underwater for all those years. It's amazing what makeup man Alan Ormsby accomplished with the very low budget that he and

his crew had. Ormsby had previously provided the effects for (as well as co-directing) *Children Shouldn't Play with Dead Things* (1972), *Demogorgon* (1974) and *Deathstream* (1974).

Quite simply the best underwater Nazi zombie movie ever made, *Shock Waves* has plenty of atmosphere and lots of chills. Most of the action takes place in daylight, making its scare factor even more impressive. One of the most memorable shots is when the zombies start to rise out of the water: One by one, their blonde heads slowly break the surface of the water, accompanied by a simple, but highly effective musical score. Richard Enghorn, who went on to score films like *Don't Go in the House* (1983), *Eyes of a Stranger* (1981) and *The Prowler* (1981), does an extraordinary job here. His electronic score gives the film a very strange feel, adding both suspense and atmosphere. (Why this hasn't yet been released on CD is beyond me.)

Blue Underground's DVD release features a great audio commentary by Wiederhorn, Ormsby, and low-budget genre staple Fred Olen Ray, who served as a still photographer/journalist on the film and provides some of the best stories. The disc also includes an interview with actor Luke Halpin.

So, if you're in the mood for zombies that are not the "same old, same old" flesh-eating sort and want to throw in a Nazi angle just for fun, you can't do better than *Shock Waves*. If you want to continue in that vein (and can find a copy), *The Frozen Dead* makes an excellent double feature.

Until next time, keep watching those movies, and keep Discovering the Horror. 🧛

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# FANTASY



## HorrorHound Collector's Spotlight: Gary Caldwell

This issue's fan spotlight comes from the zombie capital of the world - Pittsburgh, Pennsylvania. Gary Caldwell submitted photos of his collections of contemporary horror, monsters and DVDs, as well as his rilly Nosferatu and custom-built coffin. Gary dreams of appearing as a zombie extra in a horror film, and is regularly entertained by scaring his wife while helping expose her to all the monster movies he frequently enjoys. Thanks for sharing your collection with us, Gary, and the fun information about your home life! If more readers want to see their collections in HorrorHound, much like Gary's here, don't hesitate to send hi-res images via e-mail to [mail@horrorthound.com](mailto:mail@horrorthound.com) or via snail mail to the address located in the front of this magazine! And remember to feed the beast! Tell your friends!

**Otto Marlow**  
4th Semester

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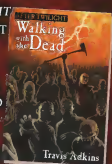
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Every year, we at HorrorHound allow you, the reader, to pick one movie that should be inducted into our Hall of Fame. When deciding on films to be given this honor, we have looked beyond the standard that is most prevalent with such esteemed Age and prestige are always considered defining aspects of a film, which other news media outlets in the world of entertainment have used in granting similar accolades. The reasoning behind our selections goes beyond these simple ideas. Impact on the world, importance, and entertainment (regardless of age) are key. No other way would the films *Shaun of the Dead* or *The Blair Witch Project* be given such honors. Sure, we have delivered some classics (*The Texas Chainsaw Massacre*, *Night of the Living Dead*) into our Hall of Fame, but we will never limit ourselves by observing "what came first, and what is considered more important by the masses." We are happy to find that our readers share a similar point of view, as evidenced by their pick for this issue's Fans' Choice Hall of Fame induction. Last issue we paired classic films (*Frankenstein*, *Curse of the Werewolf*) against more modern choices (*Interview with a Vampire* and *An American Werewolf in London*)



and let the fans pick this issue's inductee. While the classics received plenty of votes (*Frankenstein* came up just a dozen votes shy of the win), it was the John Landis classic *An American Werewolf in London* that won out!

What more can we say about "AWL" that wasn't already stated in our massive HorrorHound Retrospective, published way back in issue #67. After considering whether to go back and refresh information we all know: how John Landis had written the script for the film years prior to its production, how Rick Baker was tagged to design (what would become) the Academy Award winning effects for the film, but not before he was hired to do the same for Joe Dante's *It* werewolf film (and fellow Hall of Fame inductee), *The Howling* (Baker left the project to work on Landis' long-suffered *AWL*), or how the film went on to become one of the most beloved werewolf features since Lon Chaney Jr. first grew hair in the Universal classic *The Wolf Man* (another Hall of Fame inductee). No, instead of discussing the film, how it was made, and the immediate impact it had on society in the 1980s, we opt to

# HORRORHOUND FANS' CHOICE HALL OF FAME AN AMERICAN WEREWOLF IN LONDON

CAN YOU KEEP A STRAIGHT FACE WHEN ALL ABOUT YOU ARE LOSING THEM?



by Nathan Hanneman

now discuss how it has effected HorrorHound Magazine over the past three years.

We at HorrorHound had always intended on producing a large-scale article on the history of *AWL*. The head staffers at the magazine were born in the mid-to-late '70s and were of young age when *AWL* first hit theaters. The film effected each staffer differently, and the idea of giving the film its own article appealed to us all. As the production of each issue mounted, we were lucky to have new writers Jessica Dwyer and Paul Davis come on board and help add a new flavor to our fanboy attention towards the industry. In discussing upcoming articles, Paul Davis had mentioned his interest in tackling *AWL*. Being from London and all, he was a great choice. While the rest of the staff (all middle-Americans) were fans, Paul (at a slightly younger age than the rest) could bring some much-needed insight, considering the American film was shot in his backyard. In producing this article, Paul had realized

how enamored with *AWL* he actually was. While putting together the article, finding tid bits, rare posters and information had been exciting. Paul decided he wanted to take this article to the next level, and planned on filming a documentary around the film. While most of the staff thought this was a great idea, nobody really considered Paul's seriousness (at first). Soon enough, Paul had started to track down cast and crew members the world over. If somebody worked on the film, he was doing everything in his power to find them. After securing some initial funding and a film crew of his own (including producer, Romo Alford-Sando, and cameraman/actor, Anthony Buono), Paul then proceeded to track down every film location. Every aspect of the making-of *AWL* was being reworked in his head. Documentary filmmakers often cheat by interviewing a few cast members and fans, showing film clips and (if lucky) a little something extra. It was apparent that Paul was going WELL beyond simple means.

After coming in contact with *AWL* director, John Landis, stars David Naughton and Griffin Dunne (not to mention Oscar winner Rick Baker), Paul had obtained the majority chunk of crucial players in the film, and John Landis gave his blessing to the project. As it got closer to completion, Paul found himself going beyond just being a fan, as the crew sold the rights to the documentary to Universal. Paul hung out with John Landis in LA and Bob Burns's house (where all the original film props are housed). The bottom line is... many people come up with the idea of filming a documentary on a subject that is near and dear to their heart... the majority of those individuals end up producing a mess of interviews and film clips, with the end product never really showing us that PURE love the filmmaker had with the docu subject. Paul loves *An American Werewolf in London*. He has tracked down every on-camera star, and essential player on the credits list, visited every film location in London (from the Moors to Piccadilly Circus), and uncovered rare photographs, behind-the-scenes stills and camcorder/interview footage. Paul truly loves this movie. And it is very obvious that our readers do so as well. So for *AWL*'s Hall of Fame, we thought this would be a great chance to write about how one man's love of film can result into something so special, we hope it inspires many more out there to consider pushing that extra inch when trying to reach your goals... whatever they may be. 🐾

"I am delighted to have *An American Werewolf in London* be voted into the HorrorHound Hall of Fame. As an admirer of both *Frankenstein* and *Curse of the Werewolf*, I consider it a privilege to be in such distinguished company. Please thank your readers and let them know that the documentary by Paul Davis, *Beware the Moon*, is now complete and will definitely be on the *AWL* DVD release this year. Onward and upward with the arts!" - John Landis



**Fun Fact:** *Beware the Moon* is a 98-minute documentary with 25 brand new interviews, featuring never-before-seen makeup tests, hundreds of rare photos, location revisits, and will hit DVD/Blu-ray this October.

# NEXT ISSUE

Nostalgia is setting in, and we decide to take a look back to the heyday of horror films - the all-too-real 1970s! We pluck a cinematic classic from the clutches of this decade of terror, and deliver an all-encompassing *HorrorHound* retrospective, including an overly-impressive image display of movie posters, lobby cards and other assorted memorabilia from the world over! This decadent movie series is presented in only the way *HorrorHound* can - including a special *Horror's Hallowed Grounds* article for the franchise's original outing! What movie series could we possibly be talking about? How about Don Coscarelli's sinister franchise focusing on the ever-menacing Tall Man: *Phantasm*!

On top of this in-depth article, we will take a stroll down the history of the thriving 1970s film industry! Throughout this exciting time in horror, when drive-in movie screens were prevalent throughout North America, kids spent their lunch money at the local video arcade, and horror delivered some of the bloodiest and sickest displays of madness seen on-screen at the time!

In addition, we have various regular feature articles, including our Video Invasion: Remembering the VHS Boom! series, which will focus on the killer film library of Magnum Home Video. *GenreHound* focuses on the famous *Blood Island* trilogy, while Kitley's Krypt returns with his double-feature pairing of two overlooked 70s cinema gems!

As for new film features - we will take a look at the *Terminator* franchise, as a promise of a more frightening look into the future is ensured with *Terminator: Salvation* (starring *American Psycho*'s Christian Bale) - hitting theaters on May 22nd. Sam Rami returns to his horror-roots with the May 29th release of *Drag Me to Hell*. We also take a glimpse into *A Haunting* in Connecticut and Dario Argento's latest - *Giallo*.

*HorrorHound's* Hall of Fame, comic book, DVD and toy news are all included in *HorrorHound* issue #17 - in stores everywhere this April!

# CONVENTION CALENDAR

Support your local horror convention! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at [mail@horrorhound.com](mailto:mail@horrorhound.com)!

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March 27 thru 29th, 2009  
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## Flashback Weekend

April 3 thru 5th, 2009  
Wyndham O'Hare  
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(Featuring celebrity guests from *Twilight* and much more!)

## Cinema Wasteland

April 3 thru 5th, 2009  
Strongsville, OH  
Holiday Inn Select  
(Featuring Christina Lindberg (They Call Her One Eye) and a Texas Chainsaw Massacre reunion!)

## FX International

April 17 thru 19th, 2009  
Orlando, FL  
Orange County Convention Center  
(Guests TBA)

## Chiller Theatre

April 17 thru 19th, 2009  
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Hilton Parsippany  
(Featuring George Romero, Tom Towles, Mick Foley and more!)

## Texas Frightmare Weekend

May 1 thru 3rd, 2009  
Dallas, TX  
Sheraton Grand  
(Featuring Alice Cooper, Tobe Hooper, Tyler Mane, Michael Rooker and much more!)

## Wonderfest

20th Anniversary Show!  
May 16 thru 17th, 2009  
Louisville, KY  
The Crowne Plaza  
(Featuring an Alien reunion, Bob Burns, William Stout, and more!)

## Monsterpalooza

May 29 thru 31st, 2009  
Burbank, CA  
The Rubber Room  
(Featuring Michael Rooker, Rick Baker, KMB EFX and more!)

## Monster Mania Hartford

June 12 thru 14th, 2009  
Hartford, CT  
Crowne Plaza Cromwell  
(Featuring Robert Englund, A Nightmare on Elm St. reunion!)

## Fangoria New York

June 5 thru 7th, 2009  
New York, NY  
Jacob K. Javits Center  
(Featuring Tobe Hooper, HG Lewis, William Lustig and much more!)

## Monster Bash 2009

June 26 thru 28th, 2009  
Butler, PA  
Days Inn Conference Center  
(Featuring Gary Conway, Butch Patrick, and many more!)

## Searelest

September 11 thru 13th, 2009  
Lexington, KY  
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(Featuring Doug Bradley, James Hampton and much more!)

\*see next issue for more show listings.

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